DR. PHILIP BUTTMANN'S

INTERMEDIATE OR LARGER

GREEK GRAMMAR,

TRANSLATED FROM THE GERMAN;

WITH

A BIOGRAPHICAL NOTICE OF THE AUTHOR.

EDITED BY

DR. CHARLES SUPF.

Third Edition,

CORRECTED AND IMPROVED.

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PREFACE OF THE EDITOR.

In presenting this translation of Dr. Buttmann's Grammar to the public, it would be superfluous to express in terms of high eulogium the sagacious views, the soundness of the rules, and the acuteness of philological remarks, which this work contains, or by endeavouring to recommend its practical use, whilst its editions have now reached the number of fifteen, from which latter this translation has been made. Dr. Alex. Buttmann, the son of the late author of this Grammar, has followed the footsteps of his father in the way and manner those rules and observations are expressed, which he has added to this new edition. Both the etymological as well as syntactical part have been greatly improved. In the former, the author succeeded in still more simplifying the theory of the Greek verb, this most essential part of all languages, but in particular of the Greek, on account of its greater perfection and variety; and in the syntactical section, in filling up a chasm, remarked in former editions as to the unsatisfactory and cursory manner in which the rules of the moods had been treated, which was frequently quoted as a reasonable ground why, as to syntax, the preference was often given to the grammar of Matthiæ. The Greek moods, in which the nicest shades of ideas have found a corresponding form and expression in the Greek, beyond the power of other languages, and the force of which is often more felt, even by the experienced scholar, than he is able to analyse, are explained and classified with the utmost precision by the author. He avoided both extremes, into which most modern German grammarians have fallen, in either conveying their ideas in an abstract language, bordering on the abstruse, and using modern philosophical terms, little palatable to the general class of readers, but the least fit for

those for whom works of this sort are intended; and, on the other hand, in abstaining from overlaying his observations with a mass of authorities and examples, requiring more philological knowledge than is fairly to be expected in a tyro; whilst they are often superfluous for the accomplished scholar, unless he wishes to use such kind of works as a philological thesaurus.

The author expresses his rules in precise but plain language, and prefers confining himself to a few well-chosen but striking examples, which are often translated and generally easily understood. Besides the rules on the moods, those of the noun, article, pronoun, adjective, on the cases, on the infinitive, the participle, and on the attraction, have been revised and brought to greater perfection. The fault, therefore, which in former editions was often found as to the meagreness in the syntactical part of Buttmann's Greek Grammar, may be said to be obviated in this new edition, and it thus fulfils all reasonable claims a teacher of the Greek idiom can fairly prefer. In this respect, we may say that this new edition will supersede the grammar of Matthiæ, or at least confine it to that class of readers for whom it is calculated, whilst the grammar of Buttmann will be the best qualified for the beginner, as well as the more advanced student in Greek literature.

That this new edition may contribute its share to the solid and thorough comprehension of those unrivalled monuments of human genius, the literary works of ancient Greece, which will for ever remain the appropriate means of forming the mind, of endowing it with a sound judgment and an exquisite taste, of inspiring the mind with elevated views and principles, and the study of which will for ever constitute the best bulwark against the shallow claims of a universal philology, so much the order of the present day, is the wish of the Editor.

CHARLES SUPF.

London, August 25th, 1840.

THE

AUTHOR'S PREFACE.

NINE years have elapsed since the decease of my father, and already two new editions of this intermediate or larger Grammar have been required. The first of these two, published in the year 1833, was revised and superintended by Professor Lachmann in Berlin, to whom the author, shortly before his death, expressed the wish, 'that nothing should be altered in this new edition, (though he was willing to admit corrections,) but what he himself might probably have made; that the work might remain his own, in the fullest sense of the word, until it was superseded by a better and more perfect one.' Conformably to this wish, the editor of the fourteenth edition, according to his own words, has corrected only some errors, and some expressions which were wanting in precision, whilst he abstained altogether from altering whatever referred to the general arrangement, and to the leading principles on which the grammatical system had been originally founded. On the same principle, the revision of this second, or, properly speaking, fifteenth, edition has been made; nevertheless, I must beg leave to render a somewhat more minute account of those alterations, which I thought absolutely necessary to make the work more practically useful.

In the *etymological* part of the Grammar, I have left unchanged whatever had been based in the peculiar view of the late author, and only then permitted myself to make some alterations where they either could be made available from the

author's manuscripts, or contributed to clearness and precision. Alterations, therefore, as in the §§ 7, 9, 32, 41, 50, 60, 113, &c. affect but the form or arrangement in particular instances, and aim merely at more conciseness in expression; the new § 71. *a.* containing a general view of the pronouns, may be used as a reference, and the table of page 77 comprises only the results of the foregoing §§. The numerals have been printed in a better and clearer manner, and some adjectives and participles have been declined throughout, with the view of rendering this intermediate Grammar more adapted to the use of schools, so that it might answer all the purposes required in a school-book written for beginners in the Greek language. The theory of the verb has remained essentially the same; the alterations which have been made have merely the object of bringing the results of the preceding investigations under a more comprehensive and systematic view. That part alone (§ 113) which treats of the *deponens passive*, an article which seems to me still far from being brought to a satisfactory conclusion, and still open to a more minute investigation, has been newly added, wherein I followed partly the general observations laid down in the Grammar of Professor Rost.

The *syntactical* part of the Grammar has undergone more important alterations. The late author had himself repeatedly declared that it was imperfect in the form in which it had till then appeared: he had therefore resolved on making the necessary improvements, but was soon convinced of the utter impossibility of doing so, as his state of health was already then greatly impaired and undermined. That something was absolutely necessary for improving this part of the Grammar was universally felt by all teachers who made use of this work. The late author, as far as his health permitted him to do so, had sent his few remarks on this subject to Professor Krüger, the editor of the fourteenth edition, and they are to be found in that edition inclosed in the sign [ ]. These are the reasons why I felt myself equally entitled to do something more to this part of the Grammar. My endeavours were principally

directed to the improvement of those syntactical rules, the knowledge of which is absolutely required for the more effectual reading and understanding of Greek prose-writers, whilst I took care to deviate as little as possible from the basis and general divisions of former editions. These new additions are meant to be a general outline, which is to be filled up by the teacher in the course of his lectures on Greek authors. I endeavoured likewise, as far as it can be done in Greek syntax, to substitute more precise rules and terms for those which were open to misinterpretation, or which were conceived in too general a manner. In making these alterations, I am greatly indebted to the Grammar of *Rost*, which appears most congenial to the views of teachers in schools. I have followed this Grammar sometimes as to general arrangement, and often as to particular points, though I preferred in essential and more material parts to consult those sources from which Rost had drawn his observations, and in consequence of which the first §§ to § 138 are improved and rendered more concise. But § 139, containing the rules on the moods, has undergone a thorough change, of the necessity of which every teacher was convinced who wished to refer his pupils to the Grammar on this point, but was unable to do so from the total want of systematical order, so much required for classifying their manifold forms and appearances under leading points. The arrangement of this § is essentially the same as that followed up in the Grammar of Matthiæ, Rost, and Kühner, and must justify itself by its own merits. In the following §§, treating of the *Infinitive* and *Participles*, I was enabled to follow up more closely what had been laid down in former editions, though alterations have been made in some material points. The rules on the *Prepositions* and *Particles* have been left unchanged; not that they did not require any improvement, but because I did not feel confidence enough in my being able at present to give results sufficiently satisfactory in this large and very difficult field of grammatical research, and which can only be obtained by an uninterrupted study of many years,

and after a minute examination of the works of others treating of these most intricate questions. In the last §§ alone, several points and observations have been left out, partly from their being not sufficiently connected with each other, and partly from their having found a more suitable place in the preceding §§. The sign [ ] in former editions has been omitted, with the concurrence of Professor Krüger, and have thus become embodied with the text itself.

In thus presenting this new part of the Grammar to an enlightened public, I confess I do so not without some hesitation, as I am quite aware of the great responsibility I have taken upon myself in altering such important points of a work, so long and so much valued as it has been for its sound principles and practical use. To this part of the Grammar, which purposely has been neglected by the late author on publishing the first editions, my future studies shall be exclusively directed, on condition that my manner of treating this subject meets with the approbation of a learned and discerning public.

ALEX. BUTTMANN.

Potsdam, 31*st August*, 1838.

BIOGRAPHICAL MEMOIR

OF

DR. PHILIP BUTTMANN,

WITH

REMARKS ON HIS WRITINGS.

Doctor Philip Buttmann was born at Francfort on the Main, on the 5th of December, 1764. He was christened Philip Charles, and thus calls himself on the *titles* of some of his early writings; but latterly called himself only Philip. His father, Jacob Buttmann, a wholesale stationer at Francfort, was descended from French Protestant Refugees, who settled there during the persecutions of Louis XIV., and whose French name of Boudemont was gradually changed by their German fellow-citizens into that of Buttmann. He received his first education in the Grammar-school of his native city, which was under the direction of the learned Purmann; but the rest of the Teachers were greatly inferior to the Rector, and little calculated to inspire their pupils with the love of learning. Young Buttmann's predilection for the study of languages manifested itself, however, at any early period. Independently of the French, Danish, English, and Italian languages, he also applied himself to the study of the Hebrew. This premature, and of course superficial acquaintance with seven or eight widely different languages afforded to him the opportunity of observations and comparisons, in which he was fond of indulging. In the spring of 1782, Buttmann repaired to Gœttingen to study *Philology* under Heyne. In 1786, he returned to Francfort, and went the same year to

visit his brother-in-law, Dr. Ehrmann, an eminent physician at Strasbourg in Alsace, through whom he was introduced to the learned Schweighæuser. His intercourse with this celebrated man was of incalculable service to Buttmann. Schweighæuser was at that time editing his *Polybius*, and availed himself of Buttmann's assistance. His University-friend, Hugo, afterwards Professor at Gœttingen, had just then been appointed Tutor to the Hereditary Prince of Anhalt Dessau. It was at his recommendation that Buttmann left Strasbourg to teach *Geography* and *Statistics* to the Prince. A residence of eight months at Dessau introduced Buttmann to several men of merit, and familiarised him still more to the manners of the polite world. He employed his leisure hours in reading the ancients with the most particular attention, being constantly guided by his favourite motto, *Multum, non multa.* He never left any classical difficulty unresolved, but when he had thoroughly convinced himself of the impossibility of solving it to his complete satisfaction. On quitting Dessau, Buttmann, in the spring of the year 1788, took a journey to Berlin, where he formed the most interesting connexions with men like Teller, Biester, Gedicke, Nicolaï, and George Spalding. His stay at Berlin had been so very agreeable, that after having again passed ten or twelve months with his family at Francfort, he gladly returned to that city, having accepted the situation of an *Extraordinary Assistant Librarian* to the Royal Library; but, as his remuneration was rather scanty, he saw himself forced to secure his subsistence by private teaching, and by writing some of his first Essays. It was in 1792 that he published his short *Greek Grammar*, on the plan of Gedicke's *Latin* and *French School-Grammars*, which is at its *twenty-sixth* edition in Germany, and which has been translated into English in America by Professor Anthon. He now ardently devoted himself to the study of the Greek language and literature. He read the Greek Authors over again in company with George Spalding, the lamented University friend of the

English Translator of Buttmann's *Intermediate* Greek *Grammar*, which we are offering to the English public. In 1796 Buttmann was appointed *Secretary* to the Royal Library at Berlin, and in 1800 accepted the additional appointment of *Professor* at the principal Grammar-School of that city, called the *Joachimthal Gymnasium*. He contributed several Essays to the Berlin *Literary Journal*, edited by Biester, entitled Berlinische *Monaths Schrift*. As a Fellow of the then existing *Philomathic Society* at Berlin, he was induced to write his short *Mythological Essays*. His *Biography* of himself was inserted, in the year 1806, in the third No. of a periodical work, edited by I. Löwe, entitled *Portraits of the now Living Learned Men of* Berlin, *with their Lives written by themselves*. In the same year, 1806, Buttmann became a Member of the *Royal Academy of Sciences* at Berlin, and was shortly after appointed *Secretary* to its *Historico-Philological Class*. From 1803 to 1811, he was the Editor of the Berlin *Gazette*, published by Haude and Spener. As a member of the *Royal Academy*, he was one of the first *Professors* of the new Berlin University; he had resigned the *Professorship* of the *Joachimthal Grammar-School* in 1808. It was also about this time that he was selected to instruct the Prince Royal of Prussia in the Greek and Latin languages. In 1821 he was appointed *Librarian* to the Royal Library, and was successively elected a *Member of the* Academies *of* Munich, Naples, *and* Moscow; and in 1824 the King of Prussia conferred on him the distinction of a Knight *of the Prussian Red Eagle of the third Class*.

Buttmann had married at Berlin, in 1800, the eldest daughter of the Privy Councillor Selle, *Physician* to the King. His ardent attachment to ancient Greece induced him to give Greek names to his children. One of his daughters was called Helen, and Hector and Achilles were the names of his sons. The loss of a beloved grown-up daughter in 1820, gave the first shock to his constitution, which had

been uncommonly healthy and robust till that unfortunate moment. Repeated strokes of apoplexy, with which he began to be afflicted in 1824, undermined it gradually, and he died early in the morning of the 21st of June, 1829, in his sixty-fifth year. DR. SCHLEIERMACHER pronounced a *Funeral Oration* over his grave on the 23rd of the same month.

BUTTMANN is one of the most distinguished PHILOLOGISTS of modern times. With the most extensive reading he combined the utmost sagacity, clearness, and conciseness. His *Grammatical* writings are in the hands of all scholars, and have been introduced into all those schools, which are really anxious to adopt the best methods of teaching the ancient languages. The GREEK *School-Grammar,* which BUTTMANN first published in 1792, having been continually improved, assumed at last the form of an *Intermediate Grammar* for the more advanced scholar. This *Intermediate Grammar* had already reached the *eighth* edition in 1818, and the *thirteenth* in 1829. It is from the latter edition that the present ENGLISH *Translation* is made. The GERMAN original is indebted, for the constant and general approbation with which it has met, to the circumstance that it traces the elements of the GREEK language historically, clears them up with great sagacity, and reduces them to a beautiful philosophical order, as far as this can be accomplished with regard to a language spoken by so many different tribes, and improved at periods widely distant from each other.

When BUTTMANN found his *Grammatical* observations accumulated to an extent beyond that which he thought calculated for the more advanced student, he resolved to embody them in a more elaborate work, which he entitled *A Complete Greek Grammar* (*Ausführliche* GRIECHISCHE *Sprachlehre*). The first *Volume* was published at BERLIN in 1819; the *first Part* of the *Second Volume* in 1825, and the *second Part* of the same *Volume* in 1827. Had his life been spared a few years longer, he would have added a copious *Syntax* to his historical researches, and critical explanations of the most important

Grammatical points. It was with the same view that he published what he thought exceeding the limits of school-books in his *Lexilogus*, or *Contributions to the Explanation of* GREEK *Expressions, chiefly in* HOMER *and* HESIOD, 1 *vol.*, BERLIN, 1818, 1824; *2nd vol.*, 1825.

The learned world is also indebted to BUTTMANN for

1.) A new edition (1811) of *Four Dialogues of* PLATO, originally published by BIESTER;

2.) The *Fourth Volume* of the edition (1816) of *Quintilian's Institutions*, edited by the late GEORGE SPALDING, which had been interrupted by SPALDING's premature death in 1811;

3.) The enlarged and much improved reprint (1821) of the *Scholia* of the *Odyssea* discovered by MAIO;

4.) Several of the best Essays in WOLF's *Museum of Archæology*, (1st vol., No. 1, 1807,) and in WOLF's *Museum Antiquitatis* (vol. 1. Fasc. 1, 1808. Fasc. 2, 1811).

Of BUTTMANN's smaller writings, which were mostly occasioned by his being a Member of the BERLIN ROYAL ACADEMY OF SCIENCES, we will only mention:

5.) *The most Ancient Geography of the East, a Biblico-Philological Essay, with a Map*, BERLIN, 1803.

6.) The first two *Narratives* (*Mythen*) *of the Mosaïc History*, 1804.

7.) The *Fable* (*Mythus*) *of* HERACLES, 1810.

8.) The *Narrative* (*Mythus*) *of the Deluge*, 1812, *2nd edition*, 1819.

9.) The *Fable of* CYDIPPE, 1815.

10.) The *Mythical Period from* CAIN *to the Deluge*, 1811.

11.) The *Necessity of the Warlike Constitution of Europe*, 1805.

An hypothesis of the celebrated HIRT, concerning the Historian QUINTUS CURTIUS, induced BUTTMANN, in 1820, to publish a short *Essay on the Life of* QUINTUS CURTIUS RUFUS.

The sagacious views and elegant urbanity which distinguish all these writings, are striking proofs that *Grammatical* and

Archæological studies are not destructive of genius, and perfectly compatible with native wit. It is true that BUTTMANN combined the most opposite talents. His conception was slow; but this very circumstance induced him never to relinquish any subject which he was investigating before he had considered it in all its bearings, and mastered it to his entire satisfaction; and his uncommon sagacity made him discover in whatever was the object of his study something which had not been discovered before. In all the relations of life he was most amiable; and though his ready wit would frequently betray him into sarcastic remarks, his sarcasms never proved offensive; they were always tempered by his extreme good nature and indulgent disposition. His last literary labour was the editing of a *Complete Collection of his Mythological Essays*, in 2 *vols.*, under the title of BUTTMANN'S *Mythologus*.

D. BOILEAU.

Erratum—p. 238, l. 15, for πίμπτω read πίπτω.

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GREEK GRAMMAR.

§ 1.—*Of the Greek Language, and its Dialects in general.*

1. The Greek language (φωνὴ Ἑλληνικὴ) was anciently spoken not only in Greece, but also in a considerable part of Asia Minor, the south of Italy, Sicily, and the Greek colonies of other countries. Like all languages, it had several dialects, (διάλεκτοι,) reducible, however, to two principal ones, the Doric (ἡ Δωρικὴ, Δωρὶς,) and the Ionic, (ἡ Ἰωνικὴ, Ἰὰς,) spoken by two chief Greek tribes, the Dorians and Ionians.

2. The Dorians were the most considerable tribe, and founded the greatest number of colonies; hence the Doric dialect prevailed in the whole interior of Greece, in Italy, and Sicily. It was harsh: the long *a*, which was prominent in it, (see § 27, *Obs.* 5,) made on the ear an impression called by the Greeks πλατειασμὸς (broad pronunciation); and the Doric dialect was, on the whole, the least improved. The Æolic dialect, (ἡ Αἰολικὴ, Αἰολὶς,) a collateral branch of the Doric, early attained in the Æolian colonies of Asia Minor, and the neighbouring islands, (Lesbos, &c.) a considerable degree of refinement, which probably was confined to poetry.

3. The Ionians resided in earlier times chiefly in Attica, whence they sent colonies to the coasts of Asia Minor. As these were in many respects highly civilised prior to the parent tribe, nay even sooner than all the other Greeks, the denomination of *Ionians* and *Ionic* applied principally, and at length exclusively, to these colonies and their idiom: and the original Ionians in Attica itself were called *Attics*, *Athenians*. The Ionic dialect, owing to the accumulation of vowels, is the softest of all. But the Attic dialect, (ἡ Ἀττικὴ, Ἀτθὶς,) which was of later improvement, soon excelled in refinement all the

other Greek dialects, by avoiding, with Attic ingenuity, both the Doric harshness and the Ionic softness. But though the Athenians really are the parent tribe, the Ionic dialect of the Asiatic colonies is yet considered as the parent of the Attic dialect, because it was improved at a period when it had least deviated from the primitive Ionic dialect, the common parent of both.

Obs. 1. The ingenuity of the Attic dialect is most apparent in syntax, with regard to which it distinguishes itself, not only from all the other Greek dialects, but also from any other language, by an appropriate conciseness, a highly effective co-ordination of the principal thoughts, and a certain moderation in asserting and discussing, which had passed from the refined tone of the social intercourse of Athens into the language itself.

Obs. 2. Of other collateral branches of the mentioned dialects, as the Bœotic, the Laconic, and the Thessalic, &c., we have only solitary words and grammatical forms in scattered fragments, inscriptions, &c.

4. We must admit, as the parent of all the Greek dialects, an ancient primitive Greek language, of which philosophical grammatical inquiries alone may discover or rather conjecture some traces. Each dialect had naturally retained more or less of this ancient language, and each must also undoubtedly have preserved something, which had gradually been lost in the other dialects. This circumstance obviously accounts for grammarians tracing Dorisms, Æolisms, and even Atticisms in the old Ionian Homer. Whatever was of habitual or frequent occurrence in one dialect was exclusively ascribed to this dialect, and designated accordingly, even if it likewise occurred, though less frequently, in other dialects. It is thus, for instance, that we must understand what are called *Dorisms* in Attic writers, and *Atticisms* in writers who are not Attics[1].

5. Most poetical forms and licences spring from this ancient language. The poet, it is true, improves his idiom, and through him only it becomes a polished language, forming a harmonious, expressive, and copious whole. Yet the poet never originates the changes and innovations which he finds necessary; this would be the surest way to displease. The oldest Greek bards selected, out of the manifold extant forms of speech, those which best suited them. Several of these forms became antiquated in practice; but the later poet, having these predecessors

[1] *Ex. gr.* the Doric fut. *σοῦμαι, ξοῦμαι*, the Attic declension *ως*, the Attic *ξὺν* for *σὺν*, &c.

before him, would not be debarred from such treasures, and thus what had been originally a real dialect, and is justly considered as such, became a poetical peculiarity, or what is called a poetical licence [2].

6. In all civilised nations one of their dialects generally becomes the foundation of their common written language, and the language of polished society. This was not immediately the case with the Greeks. They became civilised, when they still formed distinct locally and politically separated states. Nearly up to the time of Alexander, the Greeks wrote in the dialect in which they had been brought up, or to which they were most partial; and thus arose Ionic, Æolic, Doric, and Attic poets and prose-writers, whose works are more or less extant.

Obs. 3. Only great works, which attracted general attention, as epic and dramatic poems, formed an exception. Their authors unquestionably wrote in the dialect of their country; but an imitation of them in another dialect, which, besides, would have required an almost equal creative talent, would not have been well received, because all the tribes of Greeks were already familiarised to the language proper for this species of composition, and could not separate one from the other. The dialect, in which the first masterpieces of any species of writing were composed, continued to be the dialect of that species. (See the Text, 10, 11.)

Obs. 4. The most ancient poets, Homer, Hesiod, Theognis, and others, wrote in the Ionic dialect; but their language is rather that apparently mixed one, which comes nearest to the oldest language, and afterwards continued to be the poetical dialect used in most species of poetry. The real, but more modern Ionic dialect is to be found in the prose-writers, of whom Herodotus and Hippocrates are the most conspicuous, though both Dorians by origin. The Ionic dialect, owing to its peculiar softness and early improvement, had already become pretty general, even in prose, especially in Asia Minor.

Obs. 5. The lyrics are the only poets of that time, who wrote in all the dialects. But the oldest and most celebrated of them were Æolians; at their head are Sappho and Alcæus, of whom some few scanty remains have been handed down to us in fragments. Anacreo (of whom we have also but a few, partly crippled, and partly questionable, remains) wrote in the Ionic dialect. Most of the other lyric poets wrote in the Doric dialect; out of the manifold forms of this widely-diffused dialect, they selected those which suited them, and created, as it were, each his own language. Pindar is the only one of these latter, of whom we have some entire poems.

[2] But this must not be understood, as if every expression of the ancient poets had actually been once in common use. The privilege which, even in the most copious language, a modern poet enjoys of forming new words, and giving new inflections to the existing ones, must have been still more largely allowed to the ancient poets, at a time when the language was poor. The materials, however, out of which, and the form according to which, he models his expressions, are not of the poet's creation, but derived from the stock, and conformable to the analogy of the language. Neither can a slight polishing of the usual forms, practised in common life even by ordinary men, be denied to him, to whom harmony is a duty, and rhythmical metre a chain.

Obs. 6. The few prose-writings which we have in the Doric dialect are mostly on mathematical and philosophical subjects. With regard to Attic writers, see the following *Observations.*

7. In the mean time, Athens rose to such a political height, that it maintained for a while a kind of supremacy over all Greece, and became the centre of all scientific culture. The democratic constitution, nowhere so unmixed, introduced to the Attic forum, and the Attic stage, that freedom of speech, which, in connexion with other advantages, was alone sufficient to raise, not only these branches of literature, but also those congenial ones, history and philosophy, to the highest pitch, and impart to the Attic idiom a perfection and capaciousness which no other dialect attained.

Obs. 7. The most distinguished prose-writers of Greece, (we treat separately of its poets,) of this golden age of Attic literature, are Thucydides, Xenopho, Plato, Lysias, Isocrates, Demosthenes, and the other orators.

8. Greeks of all tribes repaired to Athens for improvement; and Attic masterpieces served as models in the most extensive fields of literature. The consequence was that the Attic dialect, which maintained its pre-eminence over all others, became soon after, when Greece acquired a complete political unity under the Macedonian monarchs, the court-language and the general language of books, in which the prose-writers of all the Greek tribes and countries composed almost exclusively. This language was now taught in schools, and grammarians pronounced, according to these Attic models, on what was genuine or not genuine Attic. The central point of this later Greek literature was under the Ptolemies at Alexandria in Egypt.

9. But in proportion as the Attic dialect became general, it naturally also began gradually to degenerate; partly because authors indulged in an admixture of their own provincial dialects, and partly because they substituted for anomalies and apparently affected expressions peculiar to the Athenians, more regular and natural ones, or introduced, instead of a simple term more or less obsolete in common life, a derivative one, which was now more generally used[3]. Grammarians, however, (this class of them are called *Atticists,*) often endeavoured, with much pedantry and exaggeration, to prevent this, and in their school-books contrasted the expressions of the old

[3] *Ex. gr.* νήχεσθαι for νεῖν, 'to swim;' ἀροτριᾶν for ἀροῦν, 'to plough.'

Attic writers with those which they criticised as faulty or less elegant. Thus arose the practice of calling *Attic* only the language found in the old Attic writers, and, in a more restricted sense, the peculiarities of those authors; the usual language of persons of education, which was an offspring of the Attic, was now called κοινὴ, the general language, or Ἑλληνικὴ (the Greek, *i. e.*, the common Greek); even the writers of later times were denominated οἱ κοινοὶ, or οἱ Ἕλληνες, in contradistinction to the genuine Attics. But this never can be considered as a particular dialect; for the κοινὴ διάλεκτος continued in the main to be Attic, and hence Atticism is the principal object of every *Greek Grammar*.

Obs. 8. It may easily be conceived that in these circumstances the denomination κοινὸς, κοινὸν, was considered as imputing something faulty, and though it properly denotes 'the language common to all Greeks, not excluding genuine Attic,' it rather denoted, with grammarians, 'a language which was not genuine Attic.' On the other hand, all which is called *Attic*, is not on that account exclusively of Attic form, not even in genuine Attic writers. Many an Attic locution was not in constant general use, even at Athens, but alternated with other forms, (*ex. gr.* φιλοίη with φιλοῖ, ξὺν with σὺν,) which were generally used. Neither were the Athenians strangers to many Ionic forms, (*ex. gr.* not contracted, instead of contracted ones,) which therefore might be employed by authors, who all consulted the ear. This approximation to Ionism is the principal criterion of strictly ancient Atticism, such as we find in Thucydides; but Demosthenes wrote that later Attic, which forms the transition to the more modern κοινή.

Obs. 9. To make an accurate and proper division, we must commence the more modern period, or the κοινὸς, with the first non-Athenian, who wrote Attic. Of this class are Aristotle, Theophrastus, Polybius, Diodorus, Plutarch, and the other later authors, many of whom endeavoured, however, to excel, as much as possible, in the old Attic language. This is especially the case with Lucian, Ælian, and Arrian.

Obs. 10. Of the provincial dialects, which crept into the later Greek language, the Macedonian is the principal. The Macedonians were a kindred nation of the Greeks, accounted themselves Dorians, and carried as conquerors Greek civilisation into the barbarian countries over which they ruled. In these countries Greek was now spoken and written, but not without an admixture of peculiarities, which the grammarians style *Macedonian* forms; and as the seat of this later Greek culture was chiefly in Egypt, at Alexandria, its capital, the same forms are likewise denominated the *Alexandrian* dialect. But the inhabitants of these countries, who were not Greeks, now also began to speak Greek, (Ἑλληνίζειν,) and an Asiatic, Syrian, &c., who spoke Greek, was called Ἑλληνιστής. Thus originated the practice of denominating *Hellenistic* the language, which is mixed with several forms not Greek, and contains turns of expression peculiar to the East. This language is chiefly met with in the written Jewish and Christian monuments of that period, especially in the Greek translation of the Old Testament by the LXX translators, and in the New Testament, whence it passed more or less into the works of the Fathers of the Church. New barbarisms of all kinds crept into this language in the middle age, when Constantinople, the ancient Byzantium, was the seat of the Greek empire,

and the centre of the literature of that time; hence arose the language of the *Byzantine* writers, and lastly the *Modern Greek*.

10. But the Attic dialect was not general with regard to poetry; the Athenians were models only in one species, the dramatic; and as dramatic poetry from its nature merely is, even in tragedy, the ennobled language of real life, no other dialect reigned on the Athenian stage than the Attic, which war in the sequel retained by all the other Greek theatres [4]. In the dialogued part of the drama, and especially in that which consisted of Trimetries or Senaries, poets, though indulging in the frequent use of the apostrophus, and of contractions, allowed themselves but few poetical licences and changes of forms.

Obs. 11. These licences least indulged in were, as may be supposed, by comic writers; but many a Homeric form would suit the tragic Senary. Of the Greek dramatists none have been handed down to us but genuine and old Attic writers, viz. the tragic poets Æschylus, Sophocles, Euripides, and the comic poet Aristophanes.

11. Homer, and the other ancient Ionic poets, whose works were read in schools, continued uninterruptedly to be models for all other species of poems, especially those composed in hexameters, the epic, didactic, and elegiac: and through these poems the old Ionic or Homeric idiom was preserved with all its peculiarities and antiquated forms. It thus became, what the Attic was for prose-writers, the prevailing dialect or general language for epic, didactic, and elegiac poetry in the Alexandrian period, and at a later time, when it was no longer readily intelligible to the common people, and required a learned education to be completely understood and relished. This language may be denominated the *Epic* idiom, as it was derived entirely from epic poetry.

Obs. 12. The most eminent poets of this class in the Alexandrian period are Apollonius, Callimachus, Aratus; and later, Nicander, Oppian, Quintus, and others.

12. But the Doric dialect was by no means excluded from poetry even in later times. It maintained itself in light and especially rural and jocose poetry, partly because there were predecessors in this line, and probably also because several of these poems describe the manners and expressions of country people and of the lower ranks, whose language, owing to the

[4] See *Obs.* 3.

almost general dispersion of the Dorians, was nearly every where the Doric.—(Compare above, 2.)

Obs. 13. Hence the Doric dialect prevails in the Bucolic writers, Theocritus, Moschus, and Bio, whose more modern Dorism is, however, greatly different from that of Pindar. The old epigrams were partly in the Ionic, and partly in the Doric dialect; but the Dorism in this species of poetry was far simpler and nobler, and confined to a small number of characteristic Doric forms, which were familiar to the well-informed poets of every tribe.

13. The idiom which prevails in the lyric parts of the drama, *i. e.*, in choruses and pathetic speeches, is also usually called *Doric;* but this Dorism consisted almost entirely in the prevalence of the α long, especially in lieu of η, which was peculiar to the old language in general, and, on account of its gravity, maintained itself in solemn hymns, whilst the Dorians alone retained it in common life[5]. But this lyric language also approximated to the epic in several respects.

[5] See par. 2. There are, however, no Dorisms properly so called in the theatrical choruses, as infin. ending in $\epsilon\nu$ and $\eta\nu$, accus. pl. in $\omega\varsigma$ and $o\varsigma$, &c.

FIRST PART.

GRAMMATICAL FORMS.

WRITING AND PRONUNCIATION.

§ 2.—*Alphabetical Letters.*

THE Greeks received most of their letters from the Phenicians; this is evident from the oriental names by which they are called. They are the following:—

		PRONOUNCED	NAMED	
Α	*α*	a, aw	Ἄλφα	alpha
Β	*β* ϐ	b,	Βῆτα	beta
Γ	*γ* ᾳ	g,	Γάμμα	gamma
Δ	*δ*	d,	Δέλτα	delta
Ε	*ε*	e, a short	Ἒ ψιλόν	epsilon [1]
Ζ	*ζ*	ds,	Ζῆτα	zeta
Η	*η*	e, a long	Ἦτα	eta
Θ	ϑ, *θ*	th,	Θῆτα	theta
Ι	*ι*	i, ee	Ἰῶτα	iota (not jota)
Κ	*κ*	k,	Κάππα	cappa
Λ	*λ*	l,	Λάμβδα	lambda
Μ	*μ*	m,	Μῦ	my
Ν	*ν*	n,	Νῦ	ny
Ξ	*ξ*	x,	Ξῖ	xi
Ο	*ο*	o, short	Ὂ μικρόν	omicron (short o)
Π	*π*, ϖ	p,	Πῖ	pi
Ρ	*ρ*, *ῥ*	r, rh	Ῥῶ	rho
Σ	*σ*, *ς*	s,	Σίγμα	sigma
Τ	*τ*, ϯ	t,	Ταῦ	tau
Υ	*υ*	u, oo	Υ̓͂ ψιλόν	ypsilon [1]
Φ	*φ*	f,	Φῖ	phi
Χ	*χ*	ch,	Χῖ	chi
Ψ	*ψ*	ps,	Ψῖ	psi
Ω	*ω*	o long	Ὦ μέγα	omega (long o.)

[1] Ἒ ψιλόν and Υ̓͂ ψιλόν take the additional ψιλόν, that is *lene*, not aspirate, because in ancient Greek writings the figure ε was at the same time one of the marks of the

Obs. 1. The letter σ is used only in the beginning and in the middle of words, ς at the end; this ς must not be confounded with ϛ. See the following §. Still we often meet with the letter ς in the middle of compound words, as in οὔςτινας, προςφέρω, εἰςήνεγκε, the first part of which consists of words which, if taken separately, are in use. But words like δυσθανὴς, φερέσβιος, σακέσπαλος, are better written with an σ in the middle. Words which are not compound, admit only the letter σ, as κοσμος, and not κοςμος. In some, for the most part old editions, the characters β and ϐ, γ and ϝ, ζ and ϛ, ϑ and θ, π and ϖ, τ and ϯ, are used indiscriminately.

Obs. 2. These letters have given rise to a number of abbreviations and flourishes, many of which occupy more space than the common character which they are to supply. Hence they have been rarely employed of late, and there is little difficulty to be encountered in modern editions, in remembering that

ꝏ stands for ου ꝯ for ος ϛ[2] for στ

ϑ for σθ ϰ for σχ ϗ for καὶ.

A complete list of abbreviations will be found in the Appendix.

Obs. 3. The Greeks employed their alphabetical letters also as numerals; but to have a sufficiency of them, inserted after the ε the ϛ, (here called Βαῦ, *Vau*, not στ,) after the π the ϟ, (Κόππα, for 90,) and after the ω the ϡ, (Σαμπῖ, for 900.)[3] All letters when used as numerals are distinguished by a stroke at the top in this manner: α′ 1, β′ 2, ϛ′ 6, ι′ 10, ια′ 11, κ′ 20, κϛ′ 26, ρ′ 100, σ′ 200, σλβ′ 232, &c. The thousands begin again with α, but with a stroke underneath, ͵α 1000, ͵β, &c., ͵βσλβ′ 2232.

§ 3.—*Pronunciation.*

1. The ancient pronunciation can no longer be accurately ascertained. Of the modern way of pronouncing the Greek, the two principal are those of Reuchlin and Erasmus. We follow the latter, which not only is becoming more general every day, but also has most internal grounds in its favor, and is greatly confirmed by the way in which Greek names and words are written by the Latins, and Latin ones by the Greeks. Reuchlin's pronunciation agrees chiefly with the pronunciation of the modern Greeks, who persist in defending it as the true and ancient way of pronouncing the Greek.

Obs. 1. The manner of writing Greek with Latin characters may be seen in the names of the letters, which we have given above in Latin characters, and may be learned from what is stated in this section, and in § 5 and 6. According to Reuchlin's pronunciation, the η is sounded like *i*, *ee*, the diphthong αι like *æ*, and the sounds ει, οι, υ, and υι are not distinguished from ι: the υ in all diphthongs (except ου) is pronounced like *v* or *f*, as αὐτὸς, *aftos*, Ζεὺς, *Zevs*. This pronunciation appears to be really built in the main on ancient pronunciation; but never can have been the pronunciation of the prevailing dialect. This is unquestionably evident from

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spiritus asper, (h,) and υ represented also the Digamma (or Latin V, see § 6, *Obs.* 3). The epithet ψιλὸν was intended to distinguish them, when they were mere vowels, from the signs of aspiration.

[2] This character or flourish is called *sti*, and sometimes also *stigma*.

[3] These three numerical characters, of which the first ϛ agrees only accidentally with the modern abbreviation ϛ, were originally letters of an antiquated alphabet.

the manner in which the Greeks wrote Latin words and names: Θήβη, *Thebe*, *Pompejus*, Πομπήϊος, *Claudius*, Κλαύδιος. Were the modern way of pronouncing the οι like ι correct, the Latins could not have made *Pœas* of Ποίας, or the Greeks Κλοιλία of *Cœlia*; and even Καικίλιος, Καῖσαρ, for *Cœcilius*, *Cœsar*, &c., is not decisive in behalf of œ for αι, as we have no positive information respecting the pronunciation of the Latin diphthongs [1].

2. With regard to some letters, it may be observed that—

γ before another γ, and before the other dentals, (κ, χ, ξ,) is pronounced like ng, *ex. gr.* ἐγγὺς, *eng-gus*, (or like the Latin *angustus*,) σύγκρισις, *syncrisis*; Ἀγχίσης, *Anchises*; Σφὶγξ, *Sphinx* [2].

ζ must not be pronounced like *ts*, but like *ds*, or the French *z*, *dz*. In the ancient language it was sounded *sd*.

η is by some constantly pronounced like *æ*. It is barely possible that it was pronounced as *æ* or *é* according as it was derived from α or ε.

ϑ is generally not distinguished from τ: but among the ancients it belonged to the aspirate, and is still pronounced lisping by the modern Greeks, like the English *th*.

ι is merely the *i* vowel, not the *j* consonant; and ἴαμβος, Ἰωνία must therefore be pronounced i-ambos, I-onia. Yet the Greeks employed it in foreign names for the *j*: for instance, Ἰούλιος, *Julius*; Πομπήϊος, *Pompejus*.

κ is always expressed in Latin even before *e* and *i* by a *c*, and the Latin *c* is constantly a κ in the Greek; for instance, Κίμων, *Cimo*, *Cicero*, Κικέρων, because the Romans pronounced the *c* before all vowels like a κ.

ν. See its pronunciation at the end of words, § 23, *Obs.* 4.

ῥ. See about its aspiration ῥ̔ (rh,) § 6, 3.

σ in general may be pronounced like the French ç with *e*, *cédille*, or like a sharp *s*.

τ before ι with another vowel must not be pronounced like a *z* as in Latin. Say Γαλατία, *Galatia*, not *Galazia*. Κριτίας, *Critias*, Τερέντιος, *Terentius*.

υ was in modern times long pronounced like ι, but it is well ascertained that the Greeks and the Latins, who made it a *y*, pronounced it like the French *u*. In Latin names it

[1] As this method of pronouncing assimilates so many sounds to that of the *iota*, it is called *iotacismus*, (or, from *ita* for *eta*,) *itacismus*; that of Erasmus is called *etacismus*.

[2] In all these cases the Latin *n* has the pronunciation of *ng*: from an inveterate mistake we say *An-chises* instead of *Ang-chises*.

frequently supplies the short *u*, which was wanting in Greek; for instance, Ῥωμύλος, *Romulus*. Compare § 5. *Obs.* 3.

φ and χ. Their exact pronunciation is still uncertain. Though the Greeks always used their φ for the Latin *f*, (as, Φάβιος, *Fabius*,) yet the Latins never used their *f* for Greek words with a φ, but always wrote *ph*. Hence it is evident that we are ignorant of the exact pronunciation either of the Latin *f*, or the Greek φ, *ph*, and the case is the same with χ, *ch*.

στ. These characters must be pronounced distinctly and separately from each other; for instance, σχολὴ, pronounce s-chole.

§ 4.—*Division of the Letters.*

1. The letters are divided into *Vowels* and *Consonants*; the former are again subdivided according to their quantity. See § 7.

2. We must first detach from the consonants the three double letters, ζ, ξ, ψ, each of which represents two letters, for which there is but one sign or character in writing. See § 22; and about ζ, § 3.

3. Simple consonants, being fourteen in number, are divided—

a) according to the organs with which they are pronounced;

β, π, φ, μ, are *labials*,
δ, τ, θ, ν, λ, ρ, σ, *linguals*,
γ, κ, χ, *palatals*:

b) according to their properties [1]—

1.) Semivowels; viz.
liquids . . . λ, μ, ν, ρ,
the simple hissing sound . σ.

[1] In this division, as well as in other grammatical matters, it is proper to adhere to the Latin denominations, which are, as it were, proper names. The ancients found in the humming and hissing of the letters *l*, *m*, *n*, *r*, *s*, a transition to the vowels, and therefore called them *semi-vowels*; and the first four were named *liquids*, on account of their mobility and easily combining with other letters. They denominated all the other consonants *mutes*, in contradistinction to the *vowels*. Of these *mutes*, those which are attended with an aspiration appeared to have a kind of thickness or roughness, (δασὺ,) which was not perceivable in three of them; which on that account were called thin, soft, or smooth, (ψιλὰ, *tenues*,) and the three *mediæ*, medials, certainly stand in the middle between the two former.

2.) Mutes, viz.

aspiratæ, aspirates . .	φ, χ, θ.
mediæ, medials . .	β, γ, δ.
tenues, softs . . .	π, κ, τ.

Hence it appears that each organ has the three mutes, and that these nine consonants placed in this way—

φ χ θ
β γ δ
π κ τ

correspond to each other in both directions, horizontal and perpendicular.

4. Of the liquid consonants, μ, ν, are nasal sounds belonging to the two first organs; the γ before another palatal consonant being attended with a nasal sound is the same for the third organ, (§ 3, 2,) as may be seen on comparing syllabic combinations like

ἐμπα—ἐντα—ἐγκα.

On the interchanges of ν, see § 25.

Obs. There are thus in each organ four letters, which correspond one to another; the lingual organ alone, owing to the greater mobility of the foretongue, and to the operation of the teeth, has a few sounds more; in Greek, λ, ρ, σ.

5. No genuine Greek word can end in any consonant but one of the three *semivowels*, σ, ν, ρ, for ξ and ψ belong to the σ. Only ἐκ and οὐκ constitute an exception; but they can be used in this form merely before other words, with which they coalesce in pronunciation. (See § 26.)

§ 5. *Diphthongs.*

1. The ancient pronunciation of the Greek diphthongs is far from having been ascertained; hence we pronounce most of them separately or distinctly, but in one syllable. The manner, in which they were rendered by the Latins, will appear from the following examples:—

αι	pronounced ai,	Φαῖδρος, Faidros, *Phædrus.*
ει	,,	ei, Νεῖλος, Neilos, *Nilus;* Λυκεῖον, Lukeion, *Lycēum.*
οι	,,	oi, Βοιωτία, Boiotia, *Bœotia.*
υι	,,	ui, (like the French *ui* or *uy* in *lui, tuyau.*) Εἰλείθυια, Eileithuia, *Ilithyia.*
αυ	,,	au, Γλαῦκος, Glaukos, *Glaucus.*

$\left.\begin{matrix}\varepsilon\upsilon\\ \eta\upsilon\end{matrix}\right\}$ pronounced eu, $\begin{cases}\text{Εὖρος, Euros, } \textit{Eurus}^1.\\ \text{ηὖξον, (from } \alpha\ddot{\upsilon}\xi\omega\text{,) euxon.}\end{cases}$

$o\upsilon$ „ u, (oo) Μοῦσα, Musa, *Musa* (long u).

$\omega\upsilon$ is merely Ionic; for instance, *ωὐτὸς*, outos.

Obs. 1. But the Latins are not steady in their manner of writing the diphthong *ει*, as is proved by their writing Ἰφιγένεια, *Iphigenia*, Μήδεια, *Medea*, Ἡράκλειτος, *Heraclitus*, Πολύκλειτος, *Polycletus*. Some few words in *αια*, *οια*, undergo no change in Latin, excepting that the *ι* vowel is changed into the *j* consonant: Μαία, Ἀχαία, Τροία, *Maja*, *Achaja*, *Troja*.

2. The improper diphthongs are written with an iota (*iota subscriptum*) underneath the three following vowels:

ᾳ, *ῃ*, *ῳ*.

This changes nothing in their pronunciation, and merely serves to point at the etymology of the word in which they occur; but originally it influenced the pronunciation. The ancients also wrote it in the line, and this is still done with capital letters: as, ΤΗΙ ΣΟΦΙΑΙ, *τῇ σοφίᾳ*, *τῷ* Ἄιδῃ or *ᾷδῃ*.

Obs. 2. The old national Greek grammarians likewise rank *ηυ*, *ωυ*, and *υι*, among the improper diphthongs, of which they say, that one of their vowels is long, and the other short, whilst all the others contain but two rapidly pronounced short vowels. All diphthongs, therefore, may be easily divided into two classes:

six, properly so called: *αι*, *ει*, *οι*; *αυ*, *ευ*, *ου*, and
six, improperly so called: *υι*, *ηυ*, *ωυ*; *ᾳ*, *ῃ*, *ῳ*.

Hence it appears, that in order to distinguish *ηυ* from *ευ*, the *έ* must be sounded stronger, and the same ought to be observed with regard to *ωυ* and *υι*. It is likewise very evident that the case must have been the same with *ᾳ*, *ῃ*, and *ῳ*, at the time when the *ι* was sounded with them, which must have been the usual pronunciation in the strictly classical times, as is proved by the Latins writing *tragœdus*, *comœdus*, for *τραγῳδὸς*, *κωμῳδός*. But it is also equally manifest from the words adopted at a later period, as *prosodia*, *ode*, for *προσῳδία*, *ᾠδή*, that *ῳ* was then no longer distinguished from *ω*. We now adhere thoroughly to this equally genuine pronunciation.

Obs. 3. The *ου*, indeed, sounds only as one vowel, and therefore is no real diphthong; but we leave it in its own place, because it also differs essentially from the three others, in which there is only one of the two written vowels sounded, whilst in *ου* there is, as it were, a third mixed sound of *ο* and *υ*, just as *œ* has a sound between *a* and *e*. The short *υ* was also in the oldest language, and remained in the Æolic dialect, and in Latin, as the idiom most nearly related to that dialect. It was expressed by the kindred letters *ο* and *υ*, and in later times probably by the *ϐ*, a compound of both letters. The Homeric *βόλεσθε* is of this description. See *Verb. Anom. v. βούλομαι*.

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[1] Whenever a vowel follows *ευ* and *αυ*, it is now usually written in Latin with a *v*, as Εὐὰν, *Evan*, Ἀγαύη, *Agave*, and pronounced accordingly. This evidently is a remnant of Reuchlin's pronunciation; but is incorrect. We ought to write and pronounce in Latin *Agaue* and *Euan*.

§ 6.—*Spiritus, Breathing.*

1. The Greek letters have two signs or marks:

᾽ *Spiritus lenis*, (πνεῦμα ψιλὸν, the slight aspirate,)

῾ *Spiritus asper* (πνεῦμα δασὺ, the strong aspirate).

Both these aspirates are usually placed only over vowels in the beginning of words; for instance, Ὅμηρος, *Homerus*. The *Spir. asper* is the *h* aspirate: the *lenis* is used when other languages begin the word simply with the vowel, as ἐγὼ, *ego*. But in Prosody and Grammar both kinds of words are considered as beginning merely with a vowel: thus with regard to the apostrophus, (§ 30,) and to the moveable ν (ν ἐφελκυστικὸν, § 26).

2. When the *Spiritus* falls on a diphthong, it is placed, like the accents, on the second letter: as Εὐριπίδης, οἷος. But this is not done with the improper diphthongs: as, Ἅιδης (ᾅδης).

3. The *Spiritus asper* is attached to ρ in the beginning of a word; and two ρ's in the middle are marked ῥ῾ ῾ρ. This is derived from a peculiarity of the ancient language; hence the Latins never neglect it in Greek words: as,

ῥ῾ήτωρ, *rhetor*, Πύῤῥος, *Pyrrhus*.

Obs. 1. Both *spiritus* are distinct letters in other languages; the *lenis* is the *alef* or *clif* of the orientals. Neither is this an idle sign. Every vowel uttered without a consonant, and consequently every vowel which is to be pronounced distinctly and separately from the preceding letter[1], is actually introduced by a slight audible aspiration, which the ancients had greater occasion to mark in their writing, as they did not separate their words.

Obs. 2. The *spir. asper* was frequently neglected by the Æolians, and sometimes by the Ionians: hence we meet in epics with ὔμμιν for ὑμῖν, ἄλτο from ἄλλομαι, ἠέλιος for ἥλιος, &c.

Obs. 3. The most ancient Greek language had along with these two *spiritus* an additional aspiration, which maintained itself the longest among the Æolians. It is usually called *digamma*, a double Γ, from the figure of its sign, F, and properly was a consonant pronounced like the Latin V, and applied to several words, which, in the better known dialects, have either the *spir. asper* or the *lenis*. But whatever relates to the digamma is still involved in great obscurity, owing to the want of monuments. The Homeric digamma, so much discussed of late, rests on the following remarkable circumstance:—A certain number of words beginning with a vowel, the principal of which are the pronouns οὗ, οἵ, ἑ, and the words εἰδω, ἔοικα, εἰπεῖν, ἄναξ, Ἴλιος, οἶνος, οἶκος, ἔργον, ἶσος, ἕκαστος, and their derivatives, so frequently have the *hiatus* in Homer (see § 28) before them, that on omitting them, the *hiatus*, now so frequent in Homer, seldom occurs, and is then easily accounted for in the few instances which remain. These very words, comparatively with others, have rarely an apostrophus before them, and the long vowels and diphthongs, which are immediately preceding, are much less frequently shortened than before other words, (see § 7, *Obs.*) so that we must conclude that there was something in the beginning

[1] For instance, when we correctly pronounce *Ab-origines* instead of *A-borigines*.

of those words, by which both (the apostrophus and the shortening of the vowels) was prevented, and the hiatus removed. And as short vowels with a consonant (for instance, ος, ον) often become long in these words, even exclusively of the *cæsura*, as if there were a *position*, it has been ingeniously conjectured in modern times, that all these words had in Homer's mouth this aspiration, (V,) with the power of a consonant before them, but had lost it at the far later period, when Homer's poems were written down. But as these poems are known to have undergone so many changes and additions before that time, and even after, the instances where the traces of the digamma in Homer have disappeared are very obviously explained. We must also remember that the disappearance or gradual vanishing of the digamma may possibly have commenced in Homer's time, and that many a word may have been pronounced sometimes with and sometimes without it.

§ 7. *Prosody.*

1. Prosody, according to the modern acceptation of the word, is the theory of the quantity of syllables; that is to say, their length, (*productio*,) or their shortness (*correptio*) [1].

2. Every word and grammatical form had for each syllable, with very few exceptions, a fixed quantity, which regulated the pronunciation of the Greeks in their common intercourse, and must therefore be known, to pronounce the Greek correctly.

Obs. 1. Hence it is evident how greatly they err, who detach Prosody from Grammar, and consider it merely as a theory necessary for the understanding of poetry. The error proceeds from the circumstance, that hearing no longer the common pronunciation of the ancients, we learn the quantity of syllables from the works of the poets, who indulged in peculiarities and licenses. Thus we have in many instances, along with the fixed quantity, a poetical quantity, of which the most important points are stated in the *Observations*.

3. Grammar notes the quantity of syllables with the following two marks over the vowel, (¯) long, (˘) short; for instance,

ᾰ short *a*, ᾱ long *a*.

ᾰ̄ doubtful or fluctuating.

4. Any syllable, the length of which is not distinctly ascertained, is presumed to be short.

5. A syllable is long either, 1, by the *nature* of the vowel, or 2, by *position*.

6. A syllable is, 1, long by *nature*, when its vowel is a long one; as, for instance, the middle syllable of *amare*, *docere*, in Latin. This is denoted in Greek partly by the characters themselves; of the simple vowels,

η and ω are always long,

ε and ο always short.

[1] But the ancient Greek grammarians comprise in προσῳδίαι 'whatever affects the sound of a syllable,' and consequently also 'both accents and spiritus.'

They therefore require no comment. But the three others,

α, ι, υ,

are, like all Latin vowels, both long and short, and hence are called doubtful or fluctuating, in Latin *ancipites*.

Obs. 2. But this must not be understood as if there were in the nature of the sounds *α, ι, υ*, something fluctuating between length and shortness. All vowels are fixedly (positively) long in some words, and fixedly short in others; but it is only for the *e* and *o* that the Greeks have particular characters in either case. The quantity of *α, ι, υ*, is learned in the same way as we learn it, in Latin, of all the five vowels. But if one of the three vowels be actually fluctuating in some Greek words, *ex. gr.* the *α* in *καλὸς*, the *ι* in *ἀνία*, the case is the same with *e* and *o* being written in two ways in the same words, as in *τροχάω* and *τρωχάω*, *σῶος* and *σόος*, *νῆας* and *νέας*, which cannot be distinguished in the most ancient writing.

7. With respect to the length by nature, it is a general rule that two vowels, giving but one sound, constitute a long syllable. Hence

1.) All diphthongs, without exception, are long; *ex. gr.* the penultima in *βασίλειος*, *ἐπᾴδω*.

2.) All contractions are long, and in this instance the fluctuating vowels are constantly long; *ex. gr.* the *α* in *ἄκων* for *ἀέκων*, the *ι* in *ἱρὸς* for *ἱερὸς*, the *υ* in the accus. *βότρυς* for *βότρυας*. See § 28.

Obs. 3. But elisions (*ex. gr. ἀπἄγω* for *ἀπο-άγω*) must be carefully distinguished from contractions, as is stated in §§ 28—30.

8. A syllable is long, 2, even with a short vowel by *position*, that is to say when it is followed by *two* or more consonants, or a double letter; *ex. gr.* the penultima in *λέγεσθαι*, *μέγιστος*, *καθέλκω*, *βέλεμνον*, *ἄψορῥος*, *καθέξω*, *νομίζω*.

Obs. 4. There is frequently a long vowel along with the position. In this case it is a very customary fault to be satisfied with the length by position without lengthening the vowel in pronunciation. It ought, however, to be lengthened not only in *Λῆμνος*, (pronounced *Lehmnos*,) *ὄρπηξ*, *Χαρώνδας*, &c., not only where there is a circumflex, (§ 11, i.) as in *μᾶλλον*, *πρᾶξις*, but also in *πράττω*, *πράξω*, the length of whose *α* is obvious from the kindred forms, which have the circumflex, (*πρᾶξις*, *πρᾶγμα*,) whilst the *α* in *τάττω*, *τάξω*, is short as in *τάξις*. And just as we distinguish the final syllables of *Κύκλωψ* and *Κέκροψ*, we must observe the same distinction in *θώραξ*, where the first syllable is long, (gen. *θώρᾱκος*,) and in *αὖλαξ*, where it is short (gen. *αὔλᾰκος*). The length and shortness of the fluctuating vowels before a position, to obtain a correct pronunciation, must be learned by attending to the accents according to *Obs.* 11, and by consulting the kindred forms of the word in the way which we have just stated.

9. *Muta cum liquida* (§ 4) in general does not make a position; hence the penultima in *ἄτεκνος*, *δίδραχμος*, *γενέθλη*, *δύσποτμος*, &c. is short. Only poets sometimes also use these syllables as

long, whence the common assertion that *muta cum liquida* makes a doubtful syllable.

Obs. 5. Hence beginners ought to be extremely careful to ascertain whether the vowel in such a word be not possibly long by nature, for in that case it remains long of course, as, for instance, in πένταθλος, which comes from ἄθλος, (a contraction of ἄεθλος,) and consequently as a long *a*. It is the same with ψυχρὸς, the *υ* of which is long, because it comes from ψύχω (see *Obs.* 8). Learners are very apt to fancy that *muta cum liquida* has the power of rendering the syllable doubtful.

10. The *mediæ*, medials, (β, γ, δ,) when before the three liquids λ, μ, ν, form, however, an exception to the preceding rule, and make a true position. The penultima in the following words, for instance, is long, (only the vowel must not be lengthened in pronunciation,) πέπλεγμαι, τετρᾰβιβλος, εὔοδμος: but in the following, it is short, χαράδρα, Μελέαγρος, μολοβρός.

11. All syllables, the quantity of which is not determined by the preceding rules, which can be the case only with syllables with the vowels *α*, *ι*, *υ*, without a position, are regulated merely by usage; and as this is most safely ascertained in the works of the poets, and confirmed by passages of the same, this is called determining the quantity *ex auctoritate*, and in doubtful cases the authority of the Attic poets is decisive. The quantity of the radical syllable of words must be learned from dictionaries and private observation; we shall only notice the most important, and the quantity of syllables used in the formation and inflection of words will be noticed in the Grammar in their proper place.

Obs. 6. But with regard to the formation and inflection of syllables, we shall in general (under the supposition of Text 4) state only those in which the doubtful vowels are long. Every syllable, therefore, of which nothing is observed, and the contrary of which is not apparent from the general rules, is to be presumed short; *ex. gr.* the penultima in πράγματος, ἐτυψάμην, and in the terminations employed in the formation of words, as ξύλινος, δικαιοσύνη, &c. We thus have only to notice radical syllables, and a few derivatives, which are not easily comprised in the rules of grammar.

Obs. 7. It is chiefly only the penultima, in words of three or more syllables, which is rendered sensible in modern pronunciation; and yet it is of great importance to be accustomed to pronounce such words correctly before the reading of poets is attempted. We therefore give the principle of such only, in which the penultima is long:—

φλύαρος, ὁ, *futile talk.*	κόβαλος, *rogue.*
ἀνιαρὸς, *sad.*	ἄκρατος, *pure, unmixed.*
τιάρα, *tiara.*	ἰατρὸς, *physician.*
ὀπαδὸς, *attendant.*	σίναπι, *mustard.*
αὐθάδης, *proud.*	σιαγὼν, ἡ, *jaw.*

with the words in αγος, derived from ἄγω and ἄγνυμι, as λοχαγὸς, *captain;* ναναγὸς, *one who has been shipwrecked.*

κάμινος, ἡ, stove.
χαλινὸς, ὁ, rein.
σέλινον, parsley.
κύμινον, cumin.
συκάμινον, mulberry.
κυκλάμινον, a plant.
δωτίνη, gift.
ἀξίνη, axe.
κίνδυνος, ὁ, danger.
βόθυνος, ὁ, cavity.
εὐθύνη, scrutiny.
ἴφθιμος, strong.
αἰσχύνη, disgrace.
λέπυρον, husk.
ἄσυλον, asylum.
λάφυρον, spoil, booty.
πίτυρον, bran.
ἄγκυρα, anchor.
πρεσβύτης, old man.
ψίμυθος, ὁ, white lead.
κέλυφος, τὸ, husk.
ῥητίνη, rosin.
ὅμιλος, ὁ, multitude.
στρόβιλος, ὁ, cone of a pine-tree.
πέδιλον, shoe.
χελιδὼν, ὁ, swallow.
ἔριθος, one who labours for hire.
ἀκριβὴς, exact.
ἀκόνιτον, aconite, wolf's-bane.
τάριχος, τὸ, dried or *salt fish.*
πάπυρος, ἡ, papyrus.
ἠνιπὴ, threat.
ἀϋτὴ, cry.
ἄμυνα, defence.
ἀμύμων, blameless.
γέφυρα, bridge.
ὄλυρα, spelt.
κολλύρα, small loaf of bread.

and also *ἰσχυρὸς, strong,* (from *ἰσχύω, to be powerful,*) but in *ἐχυρὸς* and *ὀχυρὸς, fortified, fast,* (from *ἔχω, to have, hold,*) and in the other adjectives in *υρὸς*, the *υ* is short. It is likewise safer to pronounce

μυρίκη, the shrub tamarisk.
πλημμυρὶς, flood, tide.
κορύνη, club.
τορύνη, ladle, skimmer [*trowel*].

long, though they also occur short. The following proper names are long :

Στύμφαλος, Φάρσαλος, Πρίαπος, Ἄρατος, Δημάρατος, Ἀχάτης, Λευκάτης, Εὐφράτης, Νιφάτης, Θεανὼ, Ἰάσων, Ἄμασις, Σάραπις (*Serapis*[2]).

Εὔριπος, Ἐνιπεὺς, Σέριφος, Γράνικος, Κάϊκος, Ὄσιρις, Βούσιρις, Φοινίκη, Ἀγχίσης, Αἴγινα, Καμάρινα, Ἀφροδίτη, Ἀμφιτρίτη,

Διόνυσος, Ἀμφρυσὸς, Καμβύσης, Ἀρχύτας, Κωκυτὸς, Βηρυτὸς, Ἄβυδος, Βιθυνὸς, Πάχυνον, Κέρκυρα (*Corcyra*).

See in the *Appendix* to the third declension a list of words of that declension, which have the penultima long in the gen. (and in the rest of their cases.)

Obs. 8. But those words must also be treasured in the memory, the first syllable of which frequently becomes long through interchange and composition. The following ought to be particularly remembered on that account :—

ψιλὸς, bald.
χιλὸς, ὁ, food.
λιμὸς, ὁ, hunger.
ῥινὸς, ἡ, skin.
λιτὸς, small.
θυμὸς, ὁ, mind.
ῥυμὸς, ὁ, pole of a carriage.
χυμὸς, ὁ, juice, sap.
χυλὸς, ὁ, juice.
τυρὸς, ὁ, cheese.
πυρὸς, ὁ[3]*, wheat.*
τιμὴ, honour.
νίκη, victory.
κλίνη, bed, couch.
δίνη, whirlpool.
ξυνὸς, common, mutual.
κυφὸς, crooked, bent.
ψυχὴ, soul.
φυλὴ, tribe, troop.
ὕλη, forest, materials.
λύπη, grief.
πυγὴ, buttocks.

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[2] There is likewise some assistance to be derived from the Ionic dialect for the quantity of the *α*, as that dialect frequently changes *α* into *η*, *ex. gr.* Στύμφηλος, Πρίηπος.

[3] But *πῦρὸς*, the gen. of *πῦρ, τὸ, fire.*

χρυσὸς, ὁ, gold.
ἄτη, harm, ruin.
δαλὸς, ὁ, firebrand.
μικρὸς, little, small in stature.
φράτωρ, member of the same tribe.
σφραγὶς, ἡ, seal.
τραχὺς, rough.
λύμη, infamy. *μύνη, pretext.*

In the verbs which end simply with an ω annexed to the radical word, the ι and υ are constantly long, (*ex. gr.* τρίβω, σύρω, ψύχω,) excepting γλύφω, *to carve, engrave.* But the α (*ex. gr.* in ἄγω, γράφω) is short. See the quantity of the final syllable of the Present Tense of the Verbs in ἀνω, ἰνω, ὑνω, § 112. *Obs.* Of the verbs liable to contraction, we particularly notice, as having the first syllable long,

κινέω, to set in motion.
ῥιγέω, to shudder.
ῥιγόω, to shiver.
σιγάω, to be silent.
διφάω, to dive, search.
συλάω, to plunder.
φυσάω, to blow, breathe.

The knowledge of these words is useful not only for usual compounds, as ἄτιμος, ἄψυχος, (ἔτριβον,) διατρίβω, ἐμβριθὴς, ἄσυλον, &c., but also for many proper names, as *Hermotimus, Demonicus, Eriphyle,* &c.

Obs. 9. The Nouns Substantive and Adjective derived from verbs, and retaining their characteristic, may be assumed to be of the same quantity with these verbs, until the contrary be perfectly ascertained; for some of these nouns have not the long vowel of the Present Tense, but the short one of the Aor. 2. This is the case:

a. with some substantives in ἡ, τρῐ̀βὴ, διατρῐ̀βὴ, ἀναψῠ́χὴ, παραψῠχή́. But ψῡχὴ (*soul*).

b. with some adjectives in ἠς, *gen.* έος, εὐκρῐνὴς, ἀτρῐβὴς, παλιντρῐβὴς, &c., and the substantive παιδοτρίβης.

Obs. 10. The rule that a vowel before another vowel is short, which is unsafe in Latin, is still less to be depended on in Greek. A long vowel before a vowel is, however, more rare than before a simple consonant, and especially the many nouns in ιος, ιον, and ια, are always short, except

ἰὸς, *arrow,* καλιὰ, *nest,* αἰκία, *indignity,* ἀνία, *sorrow,* κονία, *dust,* Ἀκαδημία; and the two last occur also as short in the Epic poets. Vowel before vowel was probably in many cases doubtful even in the common language, and poets, and more particularly the Epics, enjoyed a great latitude in this respect [4]. Hence, as we learn the quantity of syllables from poets only, we are left in uncertainty in many instances, especially respecting the final syllable of the Present Tense of the verbs in ύω and ίω, most of which we are forced to leave to individual observation. Many of those which have a long vowel in the Future, are also constantly used as long in the Present Tense in the *Senarius,* viz., δακρύω, μηνύω, ἰσχύω, ἀλύω, δύω, θύω, φύω, λύω, ὕω, πρίω, χρίω. But several of them are fluctuating in other species of poetry. The α deserves to be remembered as long, particularly in

λαὸς, ὁ, *nation.*
κάω, (for καίω,) *to burn.*
ναὸς, ὁ, *temple.*
κλάω, (for κλαίω,) *to weep.*

Long are also the penultima in Ἐννὼ, *Bellona,* and all those words in ίων and άων, which take an ο in the gen.; consequently all comparatives, (*ex. gr.* βελτίων,) and many proper names, *ex. gr.* Ἀμφίων, Ὑπερίων, Μαχάων, Ἀμυθάων, *gen.* ονος: but the ι is short in Δευκαλίων, Φορμίων, *gen.* ωνος. That proper names compounded with λαὸς are long is a matter of course; but remember that

Ἀμφιάραος is long, Οἰνόμαος short.

See about the particular cases in which long vowels are employed as short in verses, Text 16, and *Obs.* 16.

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[4] They might lengthen the ι for the sake of the metre, even in Ἀσκληπιοῦ, Ἰλίου, ἀτιμίη, &c. See *Obs.* 14.

12. We have hitherto treated of the general rules of Prosody, as regards the language and the quantity of syllables, considered in a grammatical point of view. We must now add a few words respecting that part of Prosody which we shall denominate

Poetical usage,

and which constitutes a part of the metrical science. It must be remembered as a general rule, that poets were bound to the fixed and usual quantity of syllables as contained in common language. Yet the various kinds of poetry and verses have a vast influence on Greek prosody, the laws of which differ considerably in the Hexameter of the Ionic epic poem and the Iambic Trimeter, or Senarius, the principal verse of the Attic drama, to which the Iambic and Trochaic verses of this kind of poetry conform.

Obs. 11. Attic poets indulged in but few poetical licences, and conformed themselves in the main to the actual pronunciation of the people of Athens; whilst the Hexameter, grounded on the ancient pronunciation of the Ionians, allowed great freedom to the poet in particular instances. The other species of poetry lay between these two; hence the parts of the drama itself, wherein an increasing emotion forsakes the common language, and above all the Lyric passages and choruses, admitted more or less the freedom of Epic poetry along with its forms. Even the Senarius of tragedy differed in this respect from the Senarius of comedy, the language of which came nearer to that of common life. Compare § 1. 10, 11.

Obs. 12. It is another peculiarity of the Hexameter, that it also varies with respect to quantity by nature (Text 6, 7). The words

καλὸς, *beautiful*, ἴσος, *equal*,

constantly short with the Attic poets, are long with the Epics, who therefore write ἶσος [5]. There are several other words, the quantity of which is fluctuating with the Epics, especially

ἀνὴρ, *man*, Ἄρης, *Mars*,

of which the first syllable else generally is short. In the exclamation Ἄρες, Ἄρες, which frequently occurs in Homer, the two words, though placed together, differ in quantity.

Obs. 13. The difference is particularly sensible with regard to position. The meeting of *muta cum liquida* was rather harsh in the softer Ionic dialect; hence it generally makes a true position in the Epic poets, and especially in the ancient ones. But with the Attics the instances of short syllables stated above, (Text 9, 10,) are always observed as short in the Senarius of comedy, whilst Tragic poets frequently conform to the Epic usage.

13. In many cases the mere rhythmus has occasioned, in poetical writings, deviations from the usual quantity of syllables.

[5] Observe also, that ἀρὰ, *Epic* ἀρὴ, *imprecation*, is short with the Attic poets, and long with the Epics; whilst ἀρὴ, *misery to be deprecated*, is likewise short with the latter.

These are what are properly called *poetical licences*, having been made by the exigency of the verse, and are not based upon the nature of the language. The quantity, therefore, of a syllable, altered in such an arbitrary manner, is not hereby changed in reality.

Obs. 14. But the licence of the old Epic poets must not be supposed to have been unbounded; this would have destroyed the charm of their masterly compositions. Their own feelings confined them within proper bounds, so that it was only with regard to certain words and forms, or to particular cases, that they indulged in this freedom. They resorted to it especially,

1.) in proper names: Ἀπόλλωνος, with a long α; Ἐλευσινίδαο, with the first ι short (*Hymn. Cer.* 105, cf. 95).

2.) in words with over-many short syllables, as in ἀπονέεσθαι, ἀθάνατος, the first syllable of which was made long; hence this rhythmus of ἀθάνατος was afterwards steadily adopted by all poets.

3.) in the beginning of an hexameter: Homer has even Ἔπει | δή—and Φίλε κα- | σίγνη- | τε-.

14. Lastly, the following general rules are to be observed in poetry, principally in Homer. Position has its effects in two words following close one on the other. This is *without exception* whenever the two consonants are divided between the two words, as φίλον τέκος. But when the second word begins with the two consonants, the position is indeed justifiable, *ex. gr.* Homer, Ἔνθα | σφιν κατὰ—, Χαῖρε | ξεῖν'—*Il.* ζ. 73, αὖτε | Τρῶες, yet of rare occurrence, unless the *Ictus* comes to its assistance. See *Obs.* 16. In the Attics it is more particularly attended to; but in this case *muta cum liquida* commonly makes no position, *ex. gr.* Eur. *Iph. Taur.* 1317, Πῶς φῄς; τί πνεῦ- | μα.

15. Whenever the last syllable of a word in the dactylic Hexameter falls in the Arsis, (the masculine cæsura,) this last syllable is often lengthened by the mere power of the ictus. This is what is called the productio in the cæsura, *ex. gr.*, *Il.* ε, 359, φίλε κα- | σίγνη— | τε̄ κόμι— | σαι . α, 51, βέ | λος ἐχε— | πευκὲς ἐ— | φιείς.

Obs. 15. This lengthening (productio), however, does not frequently occur in so glaring a manner, as in the quoted examples, except

1.) when the following word begins with two consonants, which position, according to text 14, causes generally no long syllable, unless it be supported by the ictus.

2.) When the following word begins with a *liquida*, which may easily be doubled in pronunciation; *ex. gr. Il.* ε. 748, Ἥρη | δε̄ μά- | στιγι—, δ. 274, ἅμα | δε̄ νέφος | εἵπετο—pronounce *demmastige—dennephos.* The ρ in particular is so easily doubled in pronunciation in this case, that even the Attic poets commonly employ a short vowel as long before the ρ in both *Thesis* and *Arsis*, (*ex. gr.* in the *Arsis* of the Senarius,—τοῦ | προσώ | που τᾶ | ῥάκη, Aristoph.

Plut. 1065, and in the *Thesis* of a spondæus among anapæsts, *αὗται | δὲ ῥῖ- | ναϛ ἔχου- | σιν, Nub.* 343,) and even avoid the ρ, wherever a short syllable is required.

3.) When the following word was sounded with the *Digamma*, the breathing of which also was easily strengthened. Hence verses in Homer end so frequently with the pron. possessive ὅϛ from ἑ in this manner: *θυγατέ | ρα ἧν, —πόσε- | ῖ ϝῷ.*

16. It is a general rule with dactylic and anapæstic verses, especially in hexameters, that the long final vowel or diphthong is made short before a following vowel: *ex. gr.* ἔ*πλευ ἄ- | ριστοϛ, —*ἔ*σσεται | ἄλγοϛ,—σο- | φωτέρη | ἄλλων.* But whenever this occurs in the *Arsis*, the syllable retains its quantity; out of it very rarely, excepting cases of the *Digamma*, as has been observed, § 6, *Obs.* 3. The Attic senarius, on the contrary, did not admit this shortening of long syllables: the case did not occur as a *hiatus*.

Obs. 16. There are likewise instances of a long vowel or diphthong being shortened before a vowel in the middle of the word, but only in certain words and forms, which must have had something conducive to it in their pronunciation; as in *ποιεῖν*, (which is frequently written *ποιἴν*,) *ποῖοϛ*, and its correlatives and others. Such a vowel or diphthong is constantly shortened before the *demonstrativum*, (§ 80,) *ex. gr.* in *τουτουΐ, αὐτηΐ, αὐταΐ*, &c., and in the Epic *ἐπειή* for *ἐπειδή*.

§ 8.—*Of the Accents.*

1. Independently of the quantity of syllables, (the province of Prosody,) the Greek language also marks the *tone* or what is called the *accents;* this expression however, according to our habits and conceptions, still offers many difficulties. The Greek accent falling as frequently on a short syllable as on a long one, must necessarily impair the quantity, when expressed in our habitual way: as, *τίθημι, Σωκράτηϛ.*

2. But this accentuation is proved to be as old as the language itself[1] by clear historical facts, and unquestionable testimonies of the ancients. Attentive grammarians began to note it, when a false intonation was more and more invading the language of common life; and it was undoubtedly at a far later period that these signs, which were now taught in the Greek schools, were generally used. They thus transmitted to us, at least, the theory of Greek accentuation.

3. Reflection and practice have already enabled us to remove

[1] That is to say, on the whole; for in individual practice, accentuation, like any other part of the language, was exposed to fluctuations. The adopted accentuation is chiefly that of the flourishing Attic period.

in part the contradiction which appeared to prevail between quantity and accent; and it is worthy of the exertions of the learned to endeavour to restore this essential ingredient of the melody of the Greek language; but this cannot be effected without an intimate acquaintance with the present system of Greek accentuation.

4. But, independently of these considerations, the Greek accents are not without great practical utility. They frequently enable us by their position to ascertain the quantity of syllables; serve to distinguish many homonymous words and forms of speech; and even where they are of no immediate import, familiarise us to the laws of accentuation, without which we could be no judges of the instances where they are of practical service.

Obs. Nothing can be more prejudicial than the habit of applying the accents in reading in a way which perverts the actual quantity of syllables (see the *Obs.* to the following §). If learners cannot remedy this fault by study, and attend to both quantity and accents, they ought to attach themselves principally to quantity, which is of still higher importance in reading.

§ 9.—*Acutus and Circumflex.*

1. Every Greek word, generally speaking, has an accent on one of its vowels, and this accent is of two kinds: Acutus and Circumflex. The *acute* ὀξεῖα (*sc.* προσῳδία) accent, that is to say, the sharp or clear tone, has the mark or sign ´.

2. The *circumflex*, περισπωμένη, that is to say, the lengthened tone, which is marked thus ~, requires a syllable long by nature.

Obs. 1. The theory of the ancients respecting any sound, which, in our way of speaking, has not the accent, gives to it the *grave* or falling tone, βαρεῖα, (Lat. *gravis*,) and grammarians had for it a mark `, which, however, is not used in common writing, and must be distinguished from the gravis, of which we shall speak in § 13. According to the same theory, a long vowel, which has the circumflex, is to be considered as two combined short vowels, of which the first has the acute, and the other the grave accent: thus ὁὸ, for instance, gives ῶ. But when the first vowel has the grave, and the other the acute accent, thus ὸό, and they are converted into ω, this long vowel then takes only the acute accent ώ.

Obs. 2. The audible utterance of this difference in pronunciation has some difficulties. We barely warn against the two principal faults. Every accented long vowel (ῶ or ώ) must be carefully distinguished from the unaccented one, (grave ω,) for instance, in ἄνθρωπος, without, however, making it short (ο)[2]. But the opposite fault of lengthening accented short vowels must equally be guarded against: ὕπερ, for instance, must not be pronounced like ὧπερ[3].

[2] The first syllable of ἄνθρωπος may be accented, and yet the second syllable lengthened, as is done with *Almighty*.

[3] The attempt to give the tone to a short vowel has the same effect with us as

§ 10.

1. The acute accent and the circumflex can fall only on one of the three last syllables; the acute accent, indeed, may fall on any of the three, but the circumflex can take place only on the last syllable, or on the penultimate.

The second *Obs.* of § 14 shows that ὦτινι and such words constitute but a seeming exception.

2. It is the nature of the last syllable in particular, which gives to the whole word its grammatical denomination with regard to the accent. According as this last syllable has 1. the acute accent, 2. the circumflex, or 3. no accent, (viz., according to § 8. 2. when it has the grave accent,) the word is called

Oxytŏnon, as for instance, θεὸς, οὗς, τετυφώς.
Perispōmĕnon . . . . φιλῶ, νοῦς.
Barytŏnon . . . . . τύπτω, πρᾶγμα, πράγματα.

3. Again, any dissyllabic or polysyllabic *barytonon*, according as it has 1. the acute accent on the penultimate syllable, or 2. on the antepenultimate, or 3. the circumflex on the penultimate, is called

Paroxytŏnon . . . . τύπτω, τετυμμένος.
Properispōmĕnon . . . κρᾶγμα, φιλοῦσα.

See about the seeming *barytona*, as ὀργὴ, τετυφὼς, etc., and about the *atona* or unaccented words, § 13.

§ 11.

The place of the accent in words is best learned through attention and practice, and at first from the Dictionary. The following general rules may, however, be attended to:

doubling the following consonant, which creates a great difficulty, since it must obviously be supposed that the ancients distinguished ὅτι from ὅττι, and βάλε from βάλλε. But in the first place this alteration of the sound is neither so frequent nor so offensive as when ὄνος, βέλος, for instance, are pronounced ὦνος, βῆλος; and, in the second place, persevering application may certainly succeed at least in lessening the difficulty. To pronounce Σωκράτης, compare this word with three similar German monosyllables, *sō hát ēr*, 'so has he,' the middle one of which is short, and may yet be accented. These words obviously differ from *sō thāt ēr*, 'so did he,' and are nearly like *sō hátt' ēr*, 'so had he.' To pronounce σοφία without lengthening the ι appears more difficult; but not only the German *wie*, 'how,' but even the French *fi*, 'fie!' may be accented; it merely requires some little practice to pronounce a short accented syllable immediately before another vowel.

The *circumflex* requires a syllable long by nature, (viz. by its vowel and not by mere position:) (§ 7, 8.) *ex. gr.*

κῆδος, φῶς, τεῖχος, οὗτος, σμῆγμα,

and

τιμᾶτε, ἡμῖν, πῦρ,

because the uncertain vowels, (§ 7. 6.) *α*, *ι*, *υ*, are long in these words. Hence a short vowel, when accented, can only take the acute accent: as ἕτερος, μένος, ἵνα, πρὸς, πολὺ, πλέγμα.

Obs. 1. Σμῆγμα has the circumflex only on account of the *η*, not because of the position *γμ*. And as, for instance, πρᾶγμα, μᾶλλον, have the circumflex, it shows that *α* is here long by itself, not on account of *γμ* and λλ: pronounce *praghma*, *mahllon*.

2. But the acute accent may also stand on a long vowel: as σοφώτερος, δεύτερος, φεύγω, τιμὴ, βασιλεὺς, φώρ.

3. Whenever the last syllable, being naturally long, is to have the accent, it may be the circumflex; and in case of a CONTRACTION, as in ἀληθέος, ἀληθοῦς, ποιέω, ποιῶ, it almost always is the circumflex, for the reasons stated below, § 28 *Obs.*, but else it is not often the case. Several MONOSYLLABIC WORDS, as πῦρ, βοῦς, πᾶς, οὖν, νῦν, have the circumflex. But in polysyllabic words, excepting the contraction, whenever the final syllable is accented, the circumflex is placed only on

a.) the adverbial termination ως. See § 115.

b.) the terminations of the gen. and dat. See § 337.

c.) the terminations εῦ and οῖ of the vocat. See § 45.

4. If the penultimate syllable, being naturally long, is to be accented, it must be the circumflex, whenever the last syllable is short, or long only by position; as

ῥῆμα, οἶνος, ψῦχος, βῶλαξ, gen. ᾰκος.

Obs. 2. This rule does not apply to words joined together with ENCLITICS; hence we write εἴτε, οὔτε, ὥσπερ, ἥτις, τούσδε, &c. (See § 14. *Obs.* 2.) The particles εἴθε and ναίχι, (not ναιχὶ,) which are but εἰ and ναὶ lengthened, are the only exceptions.

5. But whenever the last syllable is naturally long, the penultimate cannot take the circumflex; we write

ῥήτωρ, οἶνη, ψύχω, θώραξ, gen. ᾱκος.

6. According to § 10. 1, the antepenultimate can take only the acute accent. But when the last syllable is long, whether it be by nature or position, the antepenultimate cannot be accented at all; we write

Σωκράτης, συλλέγω, ἐριβῶλαξ.

7. The final syllables *αι* and *οι*, though long, have only the influence of a short syllable, with regard to the two immediately preceding rules: we write

τρίαιναι, προφῆται, πῶλοι, ἄνθρωποι, plurals of
τρίαινα, προφήτης, πῶλος, ἄνθρωπος.
τύπτομαι, τύπτεται, τύπτεσθαι, τέτυψαι,
passive forms of the verb.
ποιῆσαι, στῆσαι, θεῖναι, infinitives.
ποίησαι, στῆσαι, imperatives of the middle.

Obs. 3. We except, however,

1.) The third person of the opt. in *οι* and *αι*: as *φεύγοι, ποιήσαι.*

2.) The adv. *οἴκοι, at home* (but the pl. *οἶκοι, houses*).

3.) Words joined together (§ 14.) with ENCLITICS; as *οἴμοι, woe is me,* *ἦτοι*, both when it comes from *ἤ, certainly,* and from *ἤ, or.*

8. Even the *ω* in the terminations of the cases in the Attic declension takes the accent on the antepenultimate syllable, as *πόλεως, πόλεων*, (§ 51,) and (nom. and accus. sing. and gen. pl.) *ἀνώγεων*. (§ 37.)

Obs. 4. Likewise the *ω* in the Ionic gen. in *εω* of the first declension: as *δεσπότεω* for *δεσπότου*, § 34. *Obs.*

Obs. 5. It is obvious that a beginner, who uses correct editions, may learn the quantity of many words by their accents:—

1.) The circumflex shows that the syllable on which it stands is long.

2.) The acute accent on such words as *καρκίνος, βάθρον*, &c., shows that the penultimate syllable is short. (This follows from No. 4. of the Text.)

3.) The accent of such words as *πεῖρα, ἄρουρα*, shows that the last syllable is short. (Text 4. 6.) and

4.) The acute accent on *χώρα, Λήδα*, shows that the last syllable is long (Text 4, 5).

Even words and forms, the accent of which indicates nothing, may yet serve to remind those, who have read much with attention, of forms whose accent is decisive. They will pronounce *ἄσιτος* long, and *θεόφιλος* short, because *σῖτος* has the circumflex, and *φίλος* the acute accent. Thus will the *ι* in *δίκη, ἄδικος*, be known to be short, because the pl. *δίκαι* appears so frequently, that the attentive reader may recollect that he never saw it with the circumflex (Text 7). But the circumflex of monosyllables decides nothing with regard to the quantity of their lengthened cases, the monosyllabic nominatives of the third declension being always long (§ 41. *Obs.* 3. and § 42. *Obs.* 3); for instance, *πῦρ, μῦς*, gen. *πῦρὸς, μῦός*.

§ 12.

When a word is changed by its declension or conjugation, or in any other way, this change influences its accentuation in many cases:

1.) It has a necessary influence, when the word undergoes such a change as to prevent the accent being continued the

same as it is on the principal form of the word, conformably to the rules stated above; in that case

The circumflex is converted into the acute accent, as οἶνος, *gen.* οἴνου, (§ 11. 5.) ῥῆμα, *gen.* ῥήματος (§ 10. 1).

The acute into the circumflex; as τιμὴ, *gen.* τιμῆς, (§ 11. 3. 6.) φεύγω, *imper.* φεῦγε (§ 11. 4).

Or the accent passes from the antepenultimate to the penultimate syllable; as ἄνθρωπος, *gen.* ἀνθρώπου, ἄρουρᾰ, *gen.* ἀρούρᾱς (§ 11. 6).

2.) But even when it is not necessary in conformity with the above rules, the accent, though never changed, is yet sometimes transposed:

a.) The accent is removed backwards chiefly, 1.) when the word has before it an augment of any kind, as τύπτω, τύπτε—ἔτυπτε, ὁδὸς—σύνοδος, παιδευτὸς—ἀπαίδευτος: 2.) when the reason which attached the accent in the principal form to the penultimate syllable, (§ 11. 6,) disappears; as παιδεύω, *imper.* παίδευε. More precise information and exceptions will be stated in the *Obs.* sub 1. to § 103, and in the Theory of Compounds, § 121.

b.) The accent is only moved forward chiefly when the word receives one of the terminations, which either always are accented, as the *partic. perf.* in ὼς: τέτυφα, *partic.* τετυφὼς[4], or which take the accent under peculiar circumstances, as θὴρ, θηρὸς, according to § 43. *Obs.* 4.

Obs. With regard to the transposition of the accent, see in the anastrophe, § 117. 2; with the apostrophus, § 30. *Obs.* 1. and on casting off the augment, *Obs.* 1. 2. to § 103.

§ 13. *Gravis, Atona.*

1. Hitherto we have considered the accent merely as it is regulated in itself by every word and form; but it is also influenced by the connexion of words, but in a grammatical respect only in two principal cases. It is modified through the dependence of a word on the following or preceding parts of speech; which is expressed as, I. Inclination of the Accent towards the following word; 1.) by moderating the acute accent; 2.) by casting the accent off. II. Inclination towards

[4] To these must be added some common terminations in the formation of words; as, for instance, the verbal substantives in μὸς, (λογισμὸς,) the adjectives in κὸς, νὸς, τὸς, τέος, and some others.

the preceding word or *Inclinatio.* We treat (1.) of the Inclination towards the following word.

2. Whenever an *oxytonon* (§ 10. 2.) stands before other words in connexion, the effect of the acute accent is moderated, and approximates more or less to the grave accent. In that case the sign or mark of the acute is converted into the sign of the grave accent ` , which is used only on such occasions (§ 9. 2). But at the end of a period, viz., before a full stop or colon [5], the acute accent remains unchanged; as,

Ὀργὴ δὲ πολλὰ δρᾷν ἀναγκάζει κακά.

Obs. 1. According to the theory, (contained in § 9. *Obs.* 1.) all unaccented syllables (graves) ought to have this sign (gravis), but instead of having it, the same sign was chosen for those accented final syllables, the accent or tone of which was to be softened down, in order to connect the final syllable of a word more easily together with the succeeding one. We must guard against considering as *barytona* words which end with ` . They are rather called *oxytona,* because their acute accent is merely at rest, and grammar, in looking at connected words, considers each word separately.

Obs. 2. The interrogative pronoun, *τίς, τί,* (§ 77.) is the only exception to this rule. With regard to the acute accent on terminations before *enclitics,* see § 14.

3. The following monosyllabic words, which all begin with a vowel,

οὐ, (οὐκ, οὐχ,) not, ὡς, as, εἰ, if.
ἐν, in, εἰς, (ἐς,) into, ἐξ, (ἐκ,) out,

and these nominatives of the *articulus præpositivus,* (§ 75.)

ὁ, ἡ, οἱ, αἱ,

appear commonly unaccented in speech, because they coalesce with the subsequent word, and are on that account called *atona,* unaccented words, *ex. gr.*

ὁ νοῦς· ἦλθεν ἐξ Ἀσίας· ὡς ἐν παρόδῳ· οὐ γὰρ παρῆν.

4. But as soon as such words are unconnected with the subsequent one, standing either alone or at the end or after the words which they govern, they obtain their accent; *ex. gr.* *οὔ, no, πῶς γὰρ οὔ; why not? θεὸς ὣς ἐτίετο, (as a god,)* οὐδὲ κακῶν ἔξ (instead of ἐκ κακῶν).

Obs. 3. As these words stand with regard to the accent nearly in the same predicament to the subsequent word as *enclitics* to the preceding word, they are now frequently called *proclitics* after *Hermann.* See *Buttmann's Complete Greek Grammar,* § 13. [5]

§ 14. *Enclitics.*

1. A number of monosyllabic and dissyllabic words, owing

[5] It is owing to the old principle being misunderstood that most moderns place the acute accent before every comma.

to their signification and pronunciation, may be so closely joined with the preceding word, as to throw the accent on that word. And as these words in that case lean or incline, as it were, (ἐγκλίνεσθαι,) on the preceding word, they are called *Enclitics;* whilst every word which is accented by itself, and every enclitic, when it retains its accent, is called *Orthotonon* (ὀρθοτονούμενον, a word, as it were, with upright accent).

2. Such enclitics are:—

1.) the indefinite Pronoun τὶς, τὶ, through all its cases, with τοῦ, τῷ, as belonging to it, (in contradistinction from the interrogative pronoun τίς, τί, 'who?' 'what?' which always retains the acutus, § 77.)

2.) The following oblique cases of the personal Pronouns:— μοῦ, μοὶ, μὲ, σοῦ, σοὶ, σὲ, οὗ, οἷ, ἕ, μὶν, νὶν, and those beginning with σφ with some exceptions. (§ 72. *Obs.*)

3.) The Indicative Present of εἰμὶ and φημὶ, excepting the monosyllabic second pers. sing. (§ 108. IV. § 109. I.)

4.) The indefinite adverbs πὼς, πὴ, ποὶ, ποὺ, ποθὶ, ποθὲν, ποτὲ, which differ from the similar interrogatives (πῶς; πότε, &c.) merely by their enclitical accents, (§ 116.)

5.) The particles πὼ, τὲ, τοὶ, θὴν, γὲ, κὲν or κὲ, νὺν or νὺ[1], πὲρ, ῥὰ, with the inseparable δε.—(See *Obs.* 2.)

3. When the word before the enclitic (compare below, 7) is a *proparoxytonon,* (ἄνθρωπος,) or a *properispomenon,* (σῶμα,) the enclitic throws its accent, which always is the acute accent, on the final syllable of that word, as,

ἄνθρωπός ἐστι, σῶμά μου,

and when it is preceded by an unaccented word, as for instance εἰ, it throws its accent on this word: εἴ τις.

4. But if the preceding word has already of itself an accent on its final syllable, or the acute accent on the penultimate, the same accent likewise serves for the enclitic, and the acute accent of such a final syllable does not in that case dwindle into the grave accent; § 13. 2. *ex. gr.*

ἀνήρ τις· καί σοι·
φιλῶ σε· γυναικῶν τινων· ἄνδρα τε· λέγεις τι.

5. When one enclitic follows immediately after another enclitic, the first generally takes the accent of the following enclitic,

[1] This particle (*igitur*) contradistinguishes itself by this accent from the adverb of time νῦν (*nunc,* 'now').

and throws its own accent on the preceding word, and so on, if there be several enclitics up to the last, which alone remains unaccented; as for instance, *εἴ τίς τινά φησί μοι παρεῖναι.*

6. Enclitics retain their own accent: (become *orthotona.* See 1.) whenever the inclination is obstructed: viz.,

1.) when a *Paroxytonon* has a dissyllabic enclitic after it; *ex. gr. λόγος ποτὲ ἐχώρει· ἐναντίος σφίσιν.*

2.) when the syllable on which the accent of the enclitic should be thrown, is removed by an apostrophus; as *πολλοὶ δ' εἰσίν.*

Obs. 1. The beginner in the Greek language may render the rules of the inclination easier to himself by considering merely the *number of syllables* in the accentuation of separate words, without any respect to the influence which the quantity of the last syllable may have upon the accent. Let him suppose the two words, which are to be inclined, coalesced into one (which in fact they are, except in writing,) *ex. gr. ἄνθρωπός ἐστι,* and he will readily perceive that a second accent is required upon the antepenultima *ός,* the acutus upon the first syllable *ἄν* not being sufficient. The same with *σῶμά μου,* since the circumflex upon *ῶ* is not enough, on account of the long syllable *μου,* whilst in *ἀνήρ τις, φιλῶ σε, ἄνδρα τε,* one accent suffices. The manner alone in which dissyllabic words after perispom. are inclined, is opposed to the general rule of accentuation. Modern grammarians, therefore, do not consider cases like the following, *γυναικῶν τινων* and *ὤντινων* as coming within the rules of inclination.—The inclination is said to be obstructed whenever the tone of a preceding paroxytonon is not sufficient for the following dissyllabic enclitic; as, for instance, in *λόγος ποτε;* whilst to accentuate *λόγός ποτε* would be against the rule of arsis and thesis, which cannot exist when two syllables following each other have upon both the sharp tone or acutus.

7. Otherwise enclitics in general become *orthotona,* only when there is a kind of emphasis, particularly when it is grounded on an antithesis, resting on them, and when they begin the sentence. But many of these words (especially those under 2. and 5.) can from their nature never be in that predicament, and therefore always occur as enclitics [1].

Obs. 2. As such a word through inclination coalesces almost into one with the preceding word, many words, commonly combined with an enclitic for a peculiar meaning, are also written close together: as, for instance, *ὥστε, οὔτε, μέντοι, ὅστις, ὧντινων* (see § 77). The *enclitic δε* (which is very different from *δὲ, but,*) occurs merely in this way in *ὅδε, τοσόσδε, ὧδε, δομόνδε,* &c. (§§ 76 and 79. 6. § 116. 2. and 6.) Such an enclitic takes the accent of a new subsequent one only when the general rule requires it, (*οἵτινές εἰσιν, ὧδέ τε*) but commonly it does not, *οὔτε τι.* Yet with regard to these matters there is no uniformity in the editions of Greek books; especially in cases where the first word of such a coalition should (according to the Text 3.) take two accents. We sometimes meet with *Ἐρεβόσδε, οἵόστε,* correctly, and sometimes with the second accent only, *Ἐρεβόσδε, οἰόστε.* See about *ἤτοι,* § 11. *Obs.* 3.

[1] For details with respect to inclination and right accentuation of the personal pronouns, and of *μοῦ* and *ἐμοῦ,* &c. see § 72. *Obs.* 2, 3, and about *εἰμὶ, ἐστὶν,* and *ἔστιν,* § 108. iv. 3.

Obs. 3. The demonstrative pronouns, which are strengthened by δε (§§ 79. and 116. 6.) remove, in every occurring case, their own accent on their final syllable; for instance, τόσος, τοῖος—τοσόσδε, τοιόσδε· τηλίκος—τηλικόσδε· ἔνθα—ἐνθάδε· τοῖσι—τοισίδε: and as this is the accent of the principal word, the genitives and datives, conformably to § 33. *Obs.*, retain likewise their circumflex on the long vowel, as τοσοῦδε, τοσῇδε, τοιοῖσδε, whilst the nom. and acc. are τοσήδε, τοιούσδε.

§ 15.—*Punctuation.*

1. The Greek has the *full stop* and *comma* in common with our modern languages. Our semi-colon is comprised in the Greek *colon*, marked by a dot over the line (as οὐκ ἦλθεν· ἀλλὰ—) The Greek *note of interrogation* is (;).

Obs. Modern editors have begun to introduce the note of exclamation (!).

2. The *diastole* or *hypodiastole* (,) must not be confounded with the *comma;* it serves merely to distinguish little words enclitically connected from other similar ones; as, for instance, ὅ, τι, (Epic ὅ, ττι,) the neuter of ὅστις, and τό, τε, (*and this,*) from the particles ὅτι (Epic ὅττι) and τότε.

3. The Greek has farther marks referring to letters and syllables, viz.,

᾽ the *apostrophus* (§ 30).

᾽ the *coronis* or the sign of the *crasis* (§ 29).

¨ the *diæresis* (the *tréma* of the French) over a vowel, which does not make a diphthong with the vowel which precedes; as ὄϊς, (*o-is,*) πρᾰΰς (*pra-us*).

See about the *iota subscriptum* ι, (ᾳ, ῃ, ῳ,) § 5.

INTERCHANGE OF LETTERS.

§ 16.—*Consonants.*

1. The formation of words and grammatical forms is attended with so many changes in the letters, chiefly for the sake of euphony and pronunciation, that the radical word is frequently so altered as not to be known again. But this alteration generally rests on acknowledged fundamental laws.

2. With respect to the Greek consonants, we may observe that letters belonging to the same organ, or which have the same property, (§ 4. 3.) though of different organs, are most apt to interchange whenever there is an alteration in the word.

3. This is likewise the foundation of the difference of the dialects, as may be seen in the following *Observations.*

Obs. 1. The dialects of the Greek language most frequently interchange

a.) the *aspiratæ;* for instance, for θλᾶν, *to bruise, Attice* φλᾶν.

Thus the denomination *φήρ, a centaur*, is merely an antiquated form of *θήρ, beast*, '*a man-beast*:' *ὄρνις* has generally *ὄρνιθος* in the gen., *Dorice ὄρνιχος*.

b.) the *mediæ*; for instance, for *γλήχων, pennyroyal, Attice βλήχων*, for *γῆ, ancient Doric δᾶ*, for *ὀβελὸς, spit, Dorice ὀδελός*.

c.) the *tenues*; thus the interrogatives, (*ποῦ, πῶς, ποῖος, ὁποῖος, πῶ*, &c.) instead of the usual *π*, have in the Ionic dialect constantly *κ*, (*κοῦ, κῶς, κοῖος, ὁκοῖος, κῶ*, &c.); thus also *πότε, when*, is *Dorice πόκα*, and *πέντε, five, Æolice πέμπε*.

d.) the *liquids*; thus, instead of *ἦλθον, βέλτιστος, φίλτατος*, the Doric dialect has *ἦνθον, βέντιστος, φίντατος*: the Ionic, instead of *πνεύμων, lungs*, has *πλεύμων*: the Attic for *κλίβανος, oven, κρίβανος*: see about *μὶν* and *νὶν*, the pronouns, § 72. *Obs.* 6.

e.) the letters of the same organ: the Attic prefers *γναφεὺς, fuller*, to *κναφεὺς*: *τάπις, tapestry*, and *δάπις* were both used indifferently; and the Ionic dialect sometimes converted the *aspiratæ* into *tenues*, as *δέκομαι* for *δέχομαι, to take, αὖτις* for *αὖθις, again*; the Attic *ἀσφάραγος* is *Ionice ἀσπάραγος*.

f.) the *σ* especially with the other linguals.

with *τ*—for *σὺ, πλησίον, near*, Ποσειδῶν, the Doric has *τὺ, πλατίον*, Ποτειδᾶν.

„ *θ* throughout in the Laconic dialect, as for *θεὸς, θεῖος*—*σιὸς, σεῖος*.

„ *ν*—the termination *μεν* is *Dorice μες* (as *τύπτομεν, τύπτομες*).

„ *ρ*—thus many Doric tribes ended the words in *ας, ης, ος, ως*, with *αρ, ηρ, ορ, ωρ*.

g.) the double consonants with the kindred simple ones, especially *δ* with *ζ*, as *ζὸρξ* for *δὸρξ, roebuck, μάδδα Dorice* for *μάζα, dough*, &c. The old Greek and Æolic dialect, instead of *ξ* and *ψ*, transposed the two simple consonants; as *σκένος, σπαλὶς*, for *ξένος, stranger, ψαλὶς, shears*. The Doric dialect in particular commonly has, instead of *ζ* in the middle, *σδ*, as, *συρίσδω* for *συρίζω, μέσδων* for *μέζων* or *μείζων*, &c. (Compare above, § 3.)

Obs. 2. The conversion of letters into those which are not of a kin to them is of rare occurrence, and must be especially remembered; as *μόγις* for *μόλις, hardly, κοεῖν, Ionice* for *νοεῖν, to meditate, κελαινὸς, κελαινὴ*, poetically for *μέλας, μέλαινα*[1], *black*.

Obs. 3. Most of the above-mentioned interchanges are stated by ancient and modern grammarians in general terms, as 'the Attic dialect changes *θ* into *φ*, the Ionic *π* into *κ*,' and so on. But this must not lead us to suppose that such a conversion is constant in such a dialect. The examples quoted are very often the only ones in which that conversion occurs, and it is but in some cases that this or that dialect inclines to some particular change, which merely serves to bring the cases which may occur under their proper analogy.

Obs. 4. Two conversions, founded on what we stated above, are, however, so frequent, that they deserve a particular notice, viz.:

ττ and *σσ*,
ῤῥ and *ρσ*.

The former takes place in most of the words in which these letters occur, and the latter in a great many of them: *ττ* and *ῤῥ* are chiefly peculiar to the Attic dialect, and *σσ* and *ρσ* to the Ionic; as, for instance,

Att.	*Ion.*	*Att.*	*Ion.*
τάττειν—τάσσειν, to arrange.		*ἄῤῥην—ἄρσην, male, masculine.*	
γλῶττα—γλῶσσα, tongue.		*κόῤῥη—κόρση, cheek.*	

But the Ionic forms are also met with in the best Attic writers, and particularly in the most ancient authors. (See above, § 1. *Obs.* 8.)

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[1] See about these and similar instances, Buttmann's *Lexilogus*, II. 109.

§ 17.—*Of the Aspiratæ.*

1. Each *aspirata* (§ 4.) must be considered as proceeding from its kindred *tenuis* combined with the *spiritus asper*. Hence the Latin writing of *ph, th, ch.*

2. When therefore a *tenuis* meets in its combination with a *spiritus asper*, it becomes an *aspirata;* as, for instance, the words ἐπὶ, δέκα, αὐτὸς, when they throw off their terminations to be combined with ἡμέρα, make

ἐφήμερος, δεχήμερος, αὐθήμερος.

3. The same takes place in distinct words; as (οὐκ) οὐχ ὁσίως, and with the addition of the apostrophus, (§ 30.)

ἀπὸ, ἀπ'—ἀφ' οὗ : ἀντὶ, ἀντ'—ἀνθ' ὧν.

Obs. 1. The Ionic dialect retains the *tenues* in both cases : as ἐπ' ὅσον, οὐκ ὡς, ἱστάναι—μετιστάναι, κατάπερ for καθάπερ (from καθ' ἅπερ). Compare § 16. *Obs.* 1. e.

Obs. 2. A remarkable change of the *tenuis* takes place when there is another letter between it and the *spiritus*, as in τέθριππον, *four-horse carriage*, from τετρα- and ἵππος : it occurs also in some Attic contractions, θοιμάτιον for τὸ ἱμάτιον, (see § 29. *Obs.* 4,) φροῦδος from πρὸ and ὁδός [2].

§ 18.

1. There is in the Greek language a law by which one of two successive syllables beginning each with an *aspirata*, and generally the first, is converted into the *tenuis* of the same organ. This takes place without exception in all *reduplications :* as

πεφίληκα, κεχώρηκα, τίθημι, instead of φεφ, χεχ, θίθ.

But this law is observed only in a few instances of inflections and derivations, and the termination θ of the *imper.* has this peculiarity, that it has no effect on the preceding syllable, but is itself converted into τι, as, for instance, τύφθητι, *imper. Aor.* 1. *pass.*

2. Some few words had already two *aspiratæ* in their root, the first of which was consequently converted into a *tenuis*. Whenever the second is altered by some other law of formation, the first re-appears as an *aspirata;* for instance,

Root ΘΡΕΦ : *present* τρέφω, *I nourish; fut.* θρέψω ; *derivatives* τροφὴ, θρεπτήριον, θρέμμα.

But such a law of formation may already have occurred in the principal form (nomin. or pres.) stated in the Lexicons, and

[2] But the form φροίμιον, (for προοίμιον,) from πρὸ and οἴμη, compared with θράσσω, a contraction of ταράσσω, shows that even without a *spiritus asper* before the ρ, the *tenues* readily become *aspiratæ*.

not in some of the derivative forms: whence arises a seemingly opposite case (*τρέφω, θρέψω, θρὶξ, τριχὸς*), which is, however, essentially the same:

Root ΘΡΙΧ: *nom. θρὶξ, hair; gen. τριχὸς, dat. pl. θριξὶν, derivative τριχόω.*

There are but a few verbs, (see in the list of *Anomalous Verbs θάπτω*, ΘΑΦ—, *θρύπτω, τρέχω, τύφω,*) and the adjective *ταχὺς*, on account of its comparative *θάσσων*, (§ 67.) which belong to these two cases.

Obs. 1. In some words the Ionic dialect changes the first *aspirata*, and the Attic the second, and *vice versa;* as, *χιτὼν, Ion. κιθὼν, ἐντεῦθεν, ἐνταῦθα, Ion. ἐνθεῦτεν, ἐνθαῦτα.* See § 116.

Obs. 2. The passive termination *θην*, and what is derived from it, operates only on the preceding *θ* of the verbs *θύειν, to sacrifice, θεῖναι, to place, ἐτύθην, ἐτέθην, τεθείς.* There is no change in any other verb; for instance, *ἐχύθην, ὡρθώθην,* (from *ὀρθόω,*) *θαφθεὶς, ἐθρέφθην, ἐθλέχθην.*—The aor. 1. of the imper. pass. is the only certain instance with regard to the termination *θι* of the imper. See below the verb *τίθημι*, § 107. *Obs.* 1. 5. The *imper. φάθι* from *φημὶ*, and the *Homeric τέθναθι,* (see *θνήσκω,*) are deviations.—All other terminations afford no examples for this rule; for we find *θέσθη, Κορινθόθι, πανταχόθεν*, &c.

Obs. 3. In compound words the rule is followed only in *ἐκεχειρία, armistice,* from *ἔχειν* and *χεὶρ, ἀμπέχω,* (see the anomalous verb *ἔχω,*) *ἐπαφὴ, ἀπεφθος,* where the requisite aspiration, (according to § 17. 2,) the *π* before the *spiritus asper,* (*ἁφὴ, ἑφθὸς,*) is omitted. There is no change in any other compound; *ἐφυφαίνω, ἀμφιχυθεὶς, ἀνθοφόρος*, &c.

Obs. 4. This law extended also to the *spiritus asper*, which it converted into a *lenis*, as may be clearly seen in the following verb:

Root ΈΧ, *present ἔχω, I have, fut. ἕξω, deriv. ἑκτικός.*

But the *spiritus* generally remains unchanged; as, *ἁφὴ, ὑφαίνω, ἧχι, ἔθεν.*

ACCUMULATION OF CONSONANTS.

§ 19.

1. The immediate meeting of consonants produces a kind of harshness, which the Greek language avoids.

2. Three consonants, or one consonant and a double letter, cannot (except in compounds, as *δύσφθαρτος, ἔκπτωσις, ἐκψύχω*) stand together, unless the first or last be a liquid, or unless there be a *γ* before a palatal letter; as, for instance, *πεμφθεὶς, σκληρὸς, τέγξω.* In other cases Greek writers either strive to avoid this accumulation, or one of the consonants must give way; see instances below about the perf. of the pass. voice; *ex. gr. ἐσφάλ-σθαι, ἐσφάλθαι.*

3. But even the meeting of two consonants only may produce a harshness, and there are some fixed rules to avoid it, stated in the following §§.

Obs. 1. The introduction even of a third consonant facilitates the pronunciation in some rarely occurring instances. When through the omission of a vowel the liquid μ or ν comes to stand immediately before the liquid λ or ρ, the *media*, (β, δ,) which is of a kin to the first, is introduced; as, from $\dot{\eta}\mu\acute{\epsilon}\rho\alpha$ comes $\mu\epsilon\sigma\eta\mu\beta\rho\acute{\iota}\alpha$, *mid-day;* from $\mu\epsilon\mu\acute{\epsilon}\lambda\eta\tau\alpha\iota$ arose the Epic $\mu\acute{\epsilon}\mu\beta\lambda\epsilon\tau\alpha\iota$: $\grave{\alpha}\nu\grave{\eta}\rho$ has gen. $\grave{\alpha}\nu\delta\rho\acute{o}\varsigma$.

Obs. 2. Transposition sometimes, but equally rarely, puts a consonant in a more convenient place. Thus the nominative $\pi\nu\grave{\upsilon}\xi$ comes from the root ΠΥΚΝ, retained in the formation of the cases $\pi\upsilon\kappa\nu\grave{o}\varsigma$, $\pi\upsilon\kappa\nu\acute{\iota}$ (see the *Anomalous Declensions*). But transpositions not suggested by euphony, especially in the pronunciation of liquids, will sometimes occur in all idioms, some of which the polished language does not scruple to use, as in the formation of the aor. 2., $\pi\acute{\epsilon}\rho\theta\omega$, $\check{\epsilon}\pi\rho\alpha\theta o\nu$, or for the sake of the metre, $\kappa\rho\alpha\delta\acute{\iota}\alpha$ for $\kappa\alpha\rho\delta\acute{\iota}\alpha$: and also *vice versa;* $\grave{\alpha}\tau\alpha\rho\pi\grave{o}\varsigma$ for $\grave{\alpha}\tau\rho\alpha\pi\grave{o}\varsigma$, $\beta\acute{\alpha}\rho\delta\iota\sigma\tau o\varsigma$ for $\beta\rho\acute{\alpha}\delta\iota\sigma\tau o\varsigma$, &c.

Obs. 3. The meeting of two consonants was still more frequent in the old language; one of them was subsequently dropped, but poets often retained such a consonant for the sake of the metre, or to strengthen the sound of a word, as $\pi\tau\acute{o}\lambda\epsilon\mu o\varsigma$, $\pi\tau\acute{o}\lambda\iota\varsigma$, and their compounds, instead of $\pi\acute{o}\lambda\epsilon\mu o\varsigma$, $\pi\acute{o}\lambda\iota\varsigma$. This also serves to explain how $\chi\alpha\mu\alpha\grave{\iota}$, *on the ground*, and $\chi\theta\alpha\mu\alpha\lambda\grave{o}\varsigma$, *low*, are connected.

Obs. 4. The σ, on the contrary, frequently creeps in before other consonants; as, for instance, the Ionic-Attic $\sigma\mu\iota\kappa\rho\grave{o}\varsigma$ for $\mu\iota\kappa\rho\grave{o}\varsigma$, and thus arose the forms $\sigma\mu\bar{\iota}\lambda\alpha\xi$, $\sigma\kappa\epsilon\delta\acute{\alpha}\omega$, $\mu\acute{\iota}\sigma\gamma\omega$, $\check{o}\pi\iota\sigma\theta\epsilon\nu$, and many others, from the more ancient $\mu\bar{\iota}\lambda\alpha\xi$, $\kappa\epsilon\delta\acute{\alpha}\omega$, ΜΙΓΩ, (whence $\mu\iota\gamma\epsilon\grave{\iota}\varsigma$, &c.) $\check{o}\pi\iota\theta\epsilon\nu$, &c.

§ 20.

1. Two *mutæ* of different organs can meet, in Greek only, when the second is a lingual. Hence the steady rule:

A *tenuis* can stand only before a *tenuis*, an *aspirata* only before an *aspirata*, and a *media* before a *media:*

ex. gr. $\check{\epsilon}\pi\tau\grave{\alpha}$, $\nu\upsilon\kappa\tau\grave{o}\varsigma$, $\check{\alpha}\chi\theta o\varsigma$, $\phi\theta\acute{\iota}\nu\omega$, $\beta\delta\epsilon\lambda\upsilon\rho\grave{o}\varsigma$, $\grave{\epsilon}\rho\acute{\iota}\gamma\delta o\upsilon\pi o\varsigma$.

2. Hence when two heterogeneous consonants meet in the formation of a word, the first generally must assume the property of the second. For instance, the addition of the syllables $\tau o\varsigma$, $\delta\eta\nu$, $\theta\epsilon\iota\varsigma$, makes

of $\gamma\rho\acute{\alpha}\phi\omega$, *I write*,—$\gamma\rho\alpha\pi\tau\grave{o}\varsigma$, $\gamma\rho\acute{\alpha}\beta\delta\eta\nu$,
of $\pi\lambda\acute{\epsilon}\kappa\omega$, *I plait*,—$\pi\lambda\epsilon\chi\theta\epsilon\acute{\iota}\varsigma$.

3. In case of two combined homogeneous consonants, no change is undergone by one alone, but always by both. Thus, $\check{\epsilon}\pi\tau\grave{\alpha}$, $\grave{o}\kappa\tau\grave{\omega}$, give $\check{\epsilon}\beta\delta o\mu o\varsigma$, $\check{o}\gamma\delta o o\varsigma$; and when of two *tenues*, the second, owing to the *spir. asp.* (§ 17. 2, 3.) is changed into an *aspirata*, the first undergoes the same change; as,

$\check{\epsilon}\pi\tau\grave{\alpha}$, $\dot{\eta}\mu\acute{\epsilon}\rho\alpha$——$\check{\epsilon}\phi\theta\acute{\eta}\mu\epsilon\rho o\varsigma$, *lasting seven days.*
$\nu\acute{\upsilon}\kappa\tau\alpha$——$\nu\acute{\upsilon}\chi\theta'$ $\check{o}\lambda\eta\nu$, *the whole night.*

4. Only the prep. $\grave{\epsilon}\kappa$ remains unchanged before all consonants; as, $\grave{\epsilon}\kappa\theta\epsilon\bar{\iota}\nu\alpha\iota$, $\grave{\epsilon}\kappa\delta o\bar{\upsilon}\nu\alpha\iota$, $\grave{\epsilon}\kappa\beta\acute{\alpha}\lambda\lambda\epsilon\iota\nu$, $\grave{\epsilon}\kappa\gamma\epsilon\nu\acute{\epsilon}\sigma\theta\alpha\iota$, $\grave{\epsilon}\kappa\phi\epsilon\acute{\upsilon}\gamma\epsilon\iota\nu$. See § 26. 6.

§ 21.

1. The reduplication of a consonant is not so frequent in the Greek, as for instance in the German language; and beside the semivowels λ, μ, ν, ρ, and σ, it is the τ which is most frequently doubled.

2. Whenever there is a simple vowel placed before the ρ in the formation or composition of a word, the beginning ῥ of the word, from which it is derived, is always doubled; as,

ἐῤῥέπον, ἀῤῥεπὴς,—from ῥέπω with ἐ and ἀ,

περιῤῥοος,—from περὶ and ῥέω.

See § 82, and 120. 6. But this is not the case with diphthongs; as, εὔρωστος (from εὖ and ῥώννυμι).

3. The *aspiratæ* are never doubled, but take the kindred *tenuis* before; as,

Σαπφὼ, Βάκχος, Πιτθεύς.

Obs. 1. The non-Attic poets frequently double the consonant for the sake of the metre; for instance, ὅσσον, ὅττι, ὀππότε, ἔννεπε, for ὅσον, &c.; and ὄκχος, σκύππος, for ὄχος, σκύφος. This, however, is not done arbitrarily, but frequently in some words, and never in others, (as, ἔτι, ἕτερος, ἅμα, ἄνεμος,) yet mostly with semi-vowels. (See also about these reduplications, § 27. *Obs.* 14.)

Obs. 2. Sometimes, but much less frequently, they employ a simple consonant, where the usual language has a double one; as, Ἀχιλεὺς, Ὀδυσεὺς, (for Ἀχιλλεὺς, Ὀδυσσεὺς,) and hence they also neglect doubling the ρ, as ἔρεξε from ῥέζω.

§ 22.

1. When the letters β, π, φ, and γ, κ, χ, stand before an σ, they are converted along with this σ into the kindred double letters ψ or ξ; *ex. gr.* the termination of σω of the fut. makes of

τρίβω τρίψω, λείπω λείψω, γράφω γράψω,

λέγω λέξω, πλέκω πλέξω, στείχω στείξω,

and the termination σι, σιν, of the dat. pl., makes of

Ἄραβες Ἄραψι, κόρακες κόραξιν, ὄνυχες ὄνυξι.

2. But here the prep. ἐκ is likewise excepted: for instance, ἐκσώζω. See § 26. 6.

Obs. 1. It must not be supposed that the ψ, when it proceeds from βσ and φσ, and the ξ, when it proceeds from γσ and χσ, were always pronounced like *bs* or *fs*, *gs* or *chs*. If that were the case, the double letters would have been a useless invention. The fact is, that before the σ the letters γ and χ are changed into κ, and β and φ into π, and are then written together in the form of ξ and ψ. This is clearly proved by a comparison with the Latin *scribo, scripsi.*

Obs. 2. Though the ζ is likewise a double letter proceeding from σδ, (§ 3.) yet in the formation and inflection of words it never occurs as proceeding from these letters, except in some adverbs of place formed with the addition of the syllable δε, as Ἀθήναζε for —ασδε. (§ 116.)

§ 23.

1. Labials before an μ in the middle of the word are constantly changed into μ, as (in the perf. of the pass. voice, and in the formation of words)

λείπω λέλειμ-μαι, τρίβω τρίμ-μα,
γράφω γραμ-μή.

2. The palatals and linguals are likewise frequently changed before μ, viz. κ and χ into γ, as

πλέκω πλέγ-μα, τεύχω τέτυγ-μαι,

and δ, θ, τ, ζ, into σ, as

ἆδω ἆσ-μα, πείθω πέπεισ-μαι, ψηφίζω ψήφισ-μα.

Obs. But in the general formation of words the palatal and lingual consonants are frequently left unchanged before μ, as *ἀκμή, ἔχμα, ἴδμων, κευθμών, πότμος*: there are also other instances peculiar to some dialects; as ὄζω (ΟΔΩ) gives *Ionice* *ὀδμή*, and usually *ὀσμή*.

§ 24.

1. The linguals δ, θ, τ, ζ, can stand only before liquids; before μ, however, they are frequently converted into σ, according to the preceding §.

2. Before other linguals they are changed into σ, as

ἥδω ἥσ-θην, πείθω πεισ-τέον.

3. They are generally dropped before σ, *ex. gr.*

ἆδω ἆ-σω, πείθω πεί-σω, σώματα σώμα-σι,
φράζω φρά-σις.

Obs. With regard to the changes of τ in the abbreviations of *κατά*, see § 117. *Obs.* 2.

§ 25.

1. The consonant ν usually remains unchanged only before δ, θ, and τ. Before labials it is converted into μ, and before palatal letters it is changed into γ, which is pronounced like *ng*. Thus, for instance, the compounds of *σὺν* and *ἐν* become

συμπάσχω, ἐμβαίνω, συμφέρω, ἔμψυχος,
ἐγκαλῶ, συγγενὴς, ἐγχειρίζω, ἐγξέω.

Obs. 1. The addition of an enclitic (§ 14. *Obs.* 2.) constitutes an exception for the sake of distinctness, but only in writing; as *τόνγε, ὔνπερ*.

2. Before liquids the ν is changed into the same liquid, as

συλλέγω, ἐλλείπω, ἐμμένω, συῤῥάπτω,

but the prep. *ἐν* generally remains unchanged before ρ, *ἐνράπτω*.

3. Before σ and ζ the ν is partly retained in compounds, partly converted into σ, and partly thrown off, (see *Obs.* 2.) but

in inflections the ν generally disappears before σ, for instance, in the dat. pl.

δαίμον-ες, δαίμο-σι· μῆν-ες, μη-σίν.

The preposition ἐν remains here likewise unchanged, *ex. gr.* ἐνσείω, ἐνζέω.

4. If in addition to the ν, a δ, θ, or τ, (according to § 24.) has been rejected along with it, the short vowel becomes a long one; as

πάντ-ες, πᾶ-σι· τύψαντες, τύψᾱσι, (§ 46.)

for which purpose (according to § 27. 2.) ε is changed into ει, and ο into ου, as

σπένδ-ω, fut. σπεί-σω· ἑκόντ-ες, dat. ἑκοῦ-σιν.

Obs. 2. Some parts of verbs form exceptions to these rules, as πέφανσαι (2 perf. pass. of φαίνω), πέπανσις subst. verb. of πεπαίνω; and the nomin. of words of the third decl. which end in the gen. in νθος, as ἡ ἕλμινς, *earth-worm*, ἡ πείρινς, *carriage-basket*, Τίρυνς.

Obs. 3. Σὺν and πάλιν convert their ν before a single σ also into σ, (συσσιτία, παλίσσυτος,) but if there be another consonant following and before ζ, σὺν rejects it altogether, (σύστημα, συσκιάζω, συζυγία,) but πάλιν commonly retains it (παλίνσκιος).—Ἄγαν simply throws off the ν wherever there is no reduplication, (as ἀγάννιφος, ἀγάῤῥοος,) ἀγασθενὴς, ἀγάκλυτος.

Obs. 4. The ancients also pronounced the ν at the end of a word, when the next word began with a consonant, according to the principles of this §, particularly in the articles and prepositions. They would, for instance, pronounce τὸν βωμὸν, ἐν πυρὶ, σὺν καρπῷ, like τομβωμὸν, ἐμπυρὶ, συγκαρπῷ. In ancient monuments, where the words are not separated, we frequently find them written thus.

§ 26.—*Moveable Final Letters.*

1. Some words and terminations have a *double form*, with and without a consonant at the end; the former is commonly employed before a vowel, the latter before a consonant.

2. Of this nature is especially the moveable ν, or ν ἐφελκυστικὸν[1], which may either be thrown off or retained by the dat. pl. in σιν, and in verbs by all the third pers. ending in εν and ιν, as

πᾶσιν εἶπεν αὐτὸ, πᾶσι γὰρ εἶπε τοῦτο,
ἔτυψεν ἐμὲ, ἔτυψέ σε,
λέγουσιν αὐτὸ, λέγουσι τοῦτο,
τίθησιν ὑπὸ—, τίθησι κατὰ—.

3. The following words and forms have the ν ἐφελκυστικὸν, viz. i. the σιν, which denotes locality (from the dat. pl.), as Ὀλυμπί-

[1] So called because it was considered as not properly belonging to the termination, and as being annexed to the final vowel merely to avoid the hiatus. See *Obs.* 2.

ασιν (§ 116); ii. the Epic end-syllable *φιν* (§ 56, *Obs.* 9); iii. the numeral *εἴκοσιν*, but which may also be used without the *ν* before a vowel; iv. the adverbs *πέρυσιν* and *νόσφιν*; v. the enclitic particles *κὲν* and *νὺν* (§ 14); and vi. sometimes the demonstrative *ι* (§ 80, *Obs.*).

4. The case is exactly the same with the *σ* in *οὕτως οὕτω*, and in *μέχρις, ἄχρις*: but the latter two are also frequently found without the *σ* before a vowel.

Obs. 1. The Ionians cast off the *ν* even before a vowel. Poets, on the contrary, use it before a consonant, to effect a position; and even in Attic prose it was frequently employed for the sake of intensity. It is besides met with in correct editions, conformably to ancient MSS. and inscriptions, without any regard to the word which follows, at the end of sections and books; in short, wherever the word is not closely connected with the subsequent one[1].

Obs. 2. This last circumstance clearly shows that this *ν* is not, as is commonly taught, a mere contrivance for euphony's sake; but that this, as well as the other final letters of the same kind, is really an ancient grammatical form, which was dropped before consonants when the language was polished. Hence there are also other forms, which cast off their final letter in the Ionic dialect, or for the metre's sake, as the adverbial terminations *θεν* and *κις*: for instance, *ἄλλοθε* for *ἄλλοθεν*, *πολλάκι* for *πολλάκις*, *ἀτρέμα* and *ἀτρέμας*. The *ν* in compounds with the *alpha privativum* is exactly of the same nature with the *ν ἐφελκυστικὸν*, as, for instance, *ἀναίτιος*. (See below, § 120.)

5. The particle *οὐ*, *not*, *no*, takes a *κ* before vowels, and consequently a *χ* before the *spiritus asper*; *ex. gr.*

οὐ παρέστιν, οὐκ ἔνεστιν, οὐχ ὕπεστιν.

But when it closes a sentence, the *κ* is dropped; *ex. gr. τοῦτο δ' οὔ, but this not.* Οὔ, *ἀλλ' ὅταν — No: but if —*

6. The prep. *ἐξ*, *out*, has this form merely before vowels, and at the close of a sentence; *ex. gr.*

ἐξ ἐμοῦ, ἐξ ὅτου, κακῶν ἔξ:

but the *σ*, which is inherent in the *ξ*, is dropped before all consonants, and it remains a *κ*; hence,

ἐκ τούτου, ἐκ θαλάσσης, ἐκ γῆς.

And this *κ* continues unchanged, at least in writing, even in compounds, in which it constitutes the exceptions stated § 20, 4, and § 22, 2.

Obs. 3. That the two words *οὐκ* and *ἐκ* end in a *κ* is no real exception to the rule of § 4, 4; for both, being unaccented, belong to those little words, which are so closely combined with the next that they form a separate word only for the mind, not for the ear. Hence one throws off its *κ* at the end of a sentence, and the other employs in that case the fuller form in *ξ*.

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[1] Metrical motives induce modern critics to place this *ν* also at the end of most kinds of verses, though the following verse begins with a consonant.

§ 27.—*Of the Interchange of the Vowels.*

1. Vowels are mutable in Greek as in other languages, without being subject to any steady law. The change is made through either inflection or derivation; as, *τρέπω, I turn, ἔτραπον, I turned, τρόπος, a turn, mode.*

2. This mutability comprises also the shortening and lengthening of a vowel, commonly attended with some other change. Thus when ε and ο are lengthened for some reason or other, they are seldom converted into η and ω, but ε commonly becomes ει, and ο ου. Compare *Obs.* 1. § 25, 4. § 41, 4. and § 46, 2.

3. These changes constitute another principal peculiarity of the dialects, which are reviewed in the following *Observations*:—

1. The Ionic dialect in particular lengthens the ε and ο of other dialects in this manner, but chiefly only when there is a semi-vowel following; as, *ξεῖνος, εἵνεκα, ὑπείρ*, for *ξένος, strange, ἕνεκα, on account of, ὑπέρ, over; νοῦσος, οὔνομα, πουλύς, κούρη*, for *νόσος, disease, ὄνομα, name, πολύς, much, κόρη, girl*, or when there is another vowel following, as *λείων* for *λέων, σπεῖος, cave, χρύσειος, golden*, for *-εος*, of which licences poets, and especially the Epics, also avail themselves. But this, as we observed about reduplication, (§ 21. *Obs.* 1.) is not done arbitrarily; no one, for instance, ever allowed himself this licence with *πόλις, ὄνος, μένος, περί*, &c.

2. When *ά* and ο before a vowel are lengthened in the Ionic dialect, they become *αι* and *οι*, as *ἀετός, eagle, ἀεί, always, Ionice αἰετός, αἰεί, πόα, grass, Ionice ποίη.*

3. In other instances the Dorians, Ionians, and poets do the reverse: they say, for example, *ἔδεξε* for *ἔδειξε*, (from *δείκνυμι*,) *μέζων, κρέσσων, χερός*, (gen. of *χείρ*,) for *μείζων*, &c.: the ancient language has *βόλεσθε* instead of *βούλεσθε* (see § 4. *Obs.* 3.) and instead of the accus. in *ους* the Dorians have *ος*. (See the second *Declension.*)

4. Instead of ο and *ου* the Doric and Ionic dialect frequently has ω, and before an σ even *οι* for *ου*, as *κῶρος* for *κόρος*, or *κοῦρος, boy, δῶλος* for *δοῦλος, slave, ὦν*, (also Ionic,) for *οὖν*, Μῶσα and Μοῖσα for Μοῦσα, *ἀκοίσω* for *ἀκούσω* (from *ἀκούω*).

5. The η mostly proceeded from *α*, which prevailed in the ancient language, and continued the characteristic sound of the Dorians, who generally employ the long *α* for η, as *ἁμέρα* for *ἡμέρα, φάμα* for *φήμη, στᾶναι* for *στῆναι*: and this likewise takes place in the solemn poetry of the choruses. (See § 1, 2, and 13.)

6. But when the Ionians (in a few solitary instances) change the η into *α*, the *α* is short, as in *ἀρἄρυῖα* for *ἀρηρυῖα, τεθἄλυῖα*, etc.: hence the *α* must not be pronounced long as in the Doric in such Ionic forms as *λέλασμαι*, (from *λήθω*,) *μεσαμβρία* for *μεσημβρία.*

7. The Ionians else prefer the η, and commonly use it for the long *α*, as *ἡμέρη, σοφίη*, for *-α, ἠήρ, ἠέρος*, for *ἀήρ, ἀέρος, ἰητρός, θώρηξ*, for *ἰατρός, physician, θώραξ, armour*, (gen. *θώρᾱκος*,) *πρήσσω, πρῆγμα*, for *πράσσω, πρᾶγμα.* Hence also *νηῦς, γρηῦς*, for *ναῦς, γραῦς*, and even *ῃ* for *αι* in the dat. pl. *-ῃς, ῃσι*, of the first declen.

8. The Ionic dialect has the η instead of ε only in some inflections, (as *βασιλῆα*,) and in the diphthong *ει*, which the Ionians frequently resolve into *ηϊ*, as *κλῃΐς* for *κλεὶς, ἀγγήϊον* for *ἀγγεῖον, βασιλῆϊη* for *βασιλεία.* (§ 28. *Obs.* 3.) The Dorians have, before vowels, *ῃ* instead of *ει*, as *σαμῆον* for *σημεῖον.*

9. The Ionians are also apt to change the *α* before a liquid or vowel into ε, as

τέσσερες for τέσσαρες, *four*, ἔρσην for ἄρσην, *masculine*, ὔελος for ὕαλος, *glass*, μνέα for μνάα, and in the verbs in άω (see § 105. *Obs.*). In other instances they have *a* for ε, as τράπω, τάμνω, for τρέπω, τέμνω, μέγαθος for μέγεθος.

10. It is a peculiarity of the Ionic-Attic dialect, when a long *a* stands before *o*, to change the former into ε, and the latter into ω : as, for instance, λᾶὸς, *nation*, νᾶὸς, *temple*, are *Attice* λεὼς, νεὼς, χράομαι, *I use*, is *Ionice* χρέωμαι, and thus the Ionic gen. in εω is accounted for by the most ancient form in *ao* (see the first *Declension*)[2].

11. In the compounds of αὐτὸς, and the words θαῦμα, *wonder*, (θαυμάζω, &c.) and τραῦμα, *wound*, the Ionians change the *av* into ωυ, (not ωϋ,) ἐμεωυτὸν, ἑωυτὸν, (see § 74, 3.) θωῦμα, τρωῦμα. The simple αὐτὸς is unchanged by genuine Ionic writers ; and ὠὐτὸς is used merely for ὁ αὐτός. (See § 29. *Obs.* 6.)

12. Instances of other changes are : πάρδαλις, *Dorice* πόρδαλις,—ὄνομα, *Æolice* ὄννυμα,—ἑστία, *Ionice* ἱστίη, *hearth*.

Observations on the lengthening of Syllables in general (to § 21. and 27).

13. The mere poetical lengthening of ε and *o* is commonly effected in the Ionic way, by changing them into ει and ου (*Obs.* 1). The *o* is very seldom converted into ω, as δύω, Διώνυσος, for δύο, Διόνυσος. When *a*, *ι*, *υ*, in common language short, are long in the ancient or poetical language, (as Ἰλίου with the middle syllable long, ἀνὴρ with the long *a*, and some others,) it is not apparent in writing, except sometimes through the accent, as in ἶσος for ἴσος.

14. But in the most ancient writing they had no means to denote the lengthening of a syllable, the letters ε and *o* serving at the same time for η and ει, and for ω and ου, and the consonants (according to § 21. *Obs.* 1.) not being written double. The writing continued uncertain until the grammarians settled it at least for the language in common use.

15. The grammarians also introduced into the ancient poets signs to denote syllables metrically lengthened by reduplication, or long vowels and diphthongs. But the practice was never perfectly settled. Such words were frequently written in the common way, and the correct metrical pronunciation was left to the learned reader[3]. There are many traces of this in the poetical works handed down to us : as ὀλόη, (*Il. a.* 342. χ. 5.) with a long syllable in the middle, and διεμοιρᾶτο, (*Od. ξ.* 434.) where the μ ought to be sounded double, and to be written double, as in ἔμμαθεν. And when we find in *Homer* the first syllable of Ἀπόλλωνος, ἀπονέεσθαι, συνεχὲς, ὄφις, employed as a long one, it may be doubted whether this was done by lengthening the vowel, or doubling the consonant.

16. In modern times it has frequently been proposed to restore the ancient custom so far as not to double the consonants ; which proposal has indeed been partly adopted, but in a very wavering and uncertain way. Beginners ought to be informed of this circumstance, that they may not be misled on finding sometimes ἀπολλήγειν, and sometimes ἀπολήγειν with the same quantity, and seeing in the same editions the reduplication observed in some words, and not in others.

But there is also frequently a double consonant close to a long vowel ; as μᾶλλον, ἥσσων, ἧττων, Κνωσσὸς, Ὑμηττὸς, λεύσσω, κρείσσων, κρείττων. This is likewise the case with πράσσω, (Ion. πρήσσω,) Παρνασσὸς, (Ion. Παρνησσὸς,) Κηφισσὸς, in which the vowel must be lengthened. Several editors prefer the ancient orthography in proper names, and write Κνωσὸς, Παρνησὸς, Κηφισὸς, &c. The proper

[2] This change also takes place in the adj. ἵλεως, ων, for ἵλᾶος, ον, in the gen. νεὼς for νᾶὸς, from ναῦς, and in several names in ᾱος, as Μενέλαος, Ἀμφιάραος, or -εως, but not in those in ἄος, as Οἰνόμαος.

[3] The same was done in the opposite case, when long vowels were to be shortened. See § 7, 16, and *Obs.* 16.

names of places in *-οῦσσα* come from *-όεσσα*: Σκοτοῦσσα, Πιθηκοῦσσαι, Ἀργινοῦσσαι, &c. But Συράκουσαι *-ούσιος*, with Συρακόσιος short, were already in use among the ancients. (See Buttmann's *Complete Greek Grammar*, § 21. *Obs.* 9.)

§ 28. *Contraction.*

1. A vowel, before which is another vowel in the same word, is called *vocalis pura*, because it sounds *pure*, that is to say, without being introduced by a consonant; and especially the end-syllables beginning with a vowel, as *α*, *ος*, *ω*, &c., are called *pure*, when they are preceded by another vowel, as in *σοφία*, *διπλόος*, *φιλέω*.

2. The characteristic difference between the Ionic and Attic dialect is, that the former is in most instances fond of the meeting of vowels, and the latter mostly avoids it. (See, however, *Obs.* 1. and 5.)

3. The usual remedies are—

1.) the *elision*, when one vowel is rejected, and the other remains unchanged. This is chiefly done when single words meet together, and in compound words; see § 30 and 120.

2.) the *contraction*, when several vowels are combined together in a long syllable. This is done conformably to the following main principles:—

a. Two vowels form a *diphthong* of themselves; thus arises *ει* and *οι* from *εϊ* and *οϊ*, as *τείχεϊ τείχει*, *αἰδόϊ αἰδοῖ* (§ 49).

The other *proper diphthongs* are generally not formed in this manner, but the *improper* always,

ᾳ, *ῃ*, *ῳ*, from *αϊ*, *ηϊ*, *ωϊ*, as *γήραϊ γήρᾳ*, (§ 54.) *Θρήϊσσα Θρῇσσα*, *λώϊστος λῷστος* (§ 68).

b. Two vowels are converted into a long kindred sound; and we generally find

η from *εα*—*τείχεα τείχη*, *κέαρ κῆρ*, (*heart*,)

ει from *εε*—*ποίεε ποίει*, *ῥέεθρον ῥεῖθρον* (*stream*,)

ω from
- *αο*—and *αου*—*τιμάομεν τιμῶμεν*, *τιμάου τιμῶ*,
- *οα*—and *οη*—*αἰδόα αἰδῶ*, *μισθόητε μισθῶτε*,

ου from
- *οο*——*πλόος πλοῦς*, *μισθόομεν μισθοῦμεν*,
- *οε*——*ἐμίσθοε ἐμίσθου*,
- *εο*——*τείχεος τείχους*, *ποιέομεν ποιοῦμεν*.

c. The doubtful vowels (*α*, *ι*, *υ*,) absorb, when short, the following vowel, and thus become long; as,

ἄεθλος, *contest*, (short *α*, Ion.) *ἆθλος*, (Att.) *τίμαε τίμα*.
Χίιος Χῖος, (*native of* *Χίος*,) *Ἴφιι Ἴφι* (dat.).
ἰχθύες and *ας*, (short *υ*,) *ἰχθῦς* (from the sing. *ἰχθύς*).

d. A long syllable absorbs a vowel without any other change: this occurs especially with

α, *ε*, *ο*,

before and after every kindred long syllable, and before the *ω*, as, for instance,

φιλέω φιλῶ, *τιμήεντος τιμῆντος*,
τιμάω τιμῶ, *Ποσειδάων* (long *α*) *Ποσειδῶν*,
λᾶας λᾶς, (*stone*,) *μισθόουσι μισθοῦσι*,
πλόοι πλοῖ.

4. Whenever any diphthong, the improper included, formed with an *ι*, is to undergo a contraction with a preceding vowel, the two first vowels are treated according to the laws above stated, and the *ι* either becomes an *iota subscriptum*, as in

τύπτ-εαι τύπτ-ῃ (*Obs.* II. to § 103).
ἀεί-δω ᾄ-δω, *ἀοι-δὴ ᾠ-δή*,
τιμ-άει and *τιμ-άῃ τιμ-ᾷ*,

or it is thrown out, if the *iota subscriptum* be not admissible, as in

μισθ-όειν μισθ-οῦν, *Ὀπόεις Ὀποῦς* (§ 41. *Obs.* 5).

Obs. 1. These principles apply only to the regular and analogical contraction. Several exceptions and peculiarities will be found below in the *Declensions* and *Conjugations*; and with regard to the *crasis* or contraction of two words, see the following §. But the Attic writers have not the contraction in every instance in which it might take place conformably to the above laws, as may be seen further on, and by attentive reading.

Obs. 2. The Ionians, on the contrary, as has already been observed above, commonly neglect the contraction, and frequently resolve a long syllable into its individual parts, though long ago disused by the other Greek tribes; as, for instance, the second pers. sing. of the pres. indic. in the pass. voice *τύπτεαι* instead of *τύπτῃ*, even *φιλέεαι*, *ἐπαινέεαι*, &c., instead of *φιλέῃ*, which commonly is again contracted into *φιλῇ*: *Attice* *τύπτει*, *φιλεῖ*, according to *Obs.* 3. to § 103. The Doric dialect has also many resolved forms in common with the Ionic.

Obs. 3. It is likewise owing to this propensity of the Ionians that we so frequently find in the Epic poets diphthongs separated in some words, as *πάϊς* for *παῖς*, *δΐω*, *ἐΰτροχος*, and *ἀγγήϊον* for *ἀγγεῖον*, &c.; vowels extended, as *φάανθεν*, *κρήηνον*, for *φάνθεν*, *κρῆνον*, and the Ionic introduction of an *ε*, as *ἠὲ* for *ἤ*, *ἠέλιος* for *ἥλιος*, *ἐείκοσι* for *εἴκοσι*, *ἀδελφεὸς*, *τουτέου*, &c.[1]

[1] The student ought, however, to remember that grammarians speak of these separations and introductions in constant reference to the common form; but this common form itself may be a contracted form, derived from such a separation. This may be proved in some instances, as in *ἐϋ* for *εὐ*, from *ἐὺς*, since there is no word *εὖς*: separations, besides, occur only in a very limited number of forms.

Obs. 4. Sometimes the Ionians favour the meeting of vowels by throwing out a consonant, as *τέραος* for *τέρατος* (see § 49). Compare also *τύπτεαι*, &c. in *Obs.* 3 to § 103.

Obs. 5. There are, however, instances where the Ionic dialect has the contraction, and the Attic has it not; as *ἰρὸς* with a long *ι*, *Ion.* for *ἱερός*. The Ionians have also, in common with the Dorians, a peculiar contraction of *εο* into *ευ*, as *πλεῦνες* for *πλέονες*, *ποι-εύμενος* from *-εόμενος*, for which we commonly have *-ούμενος*. But the Ionic dialect in the ancient Epic poets makes a much more frequent use of the contraction than the later Ionian prose-writers.

Obs. 6. The ancients frequently expressed all the vowels in writing, and left the contraction to the speaker, which is called *synizesis* (*συνίζησις*) or *συναλοιφή*. This custom has been retained in many instances in the works of the ancient poets, especially the Epics, *ex. gr. Il.* λ. 282. *Ἄφρεον δὲ στήθεα*, where the terminations *φρεον* and *θεα* must be pronounced as one syllable, *Ἄφρευν δὲ στήθη* : β. 490. *χάλκεον δέ μοι ἦτορ ἐνείη* (pronounce *χαλκοῦν*). In the Attics we have frequently in this way *θεὸς*, *θεὸν*, which else never occurs as a contraction, and some proper names, as *Νεοπτόλεμος*. See about a synizesis between two words, § 29, the last *Obs.*

Obs. 7. That kind of contraction stated under d. (*φιλέω*, *φιλῶ*, and such like) might be considered as an *elision*, (viz. the dropping of the *ε*,) but it is more correct to give that name only to those cases in which one vowel is merely thrown off without intending a mixed sound. This (excepting such compounds as *ἐπάγω* for *ἐπι-άγω*) occurs in the middle of words chiefly only in some Ionic abbreviations, as *φοβέο* for *φοβέεο* (see § 105. *Obs.* 7). But in the first-mentioned instances the language evidently intended a mixed sound,—as is shown by the analogy of the other cases, and the circumflex where it takes place, (see Text 6.)—and the already existing one long vowel was retained for that purpose.

Accent and Quantity.

5. When neither of the two syllables, which are to be contracted, is accented, the mixed sound generally is also not accented; as *περίπλοος*, *ἐτίμαον*, contr. *περίπλους*, *ἐτίμων*.

Obs. 8. Exceptions to this general rule are rare and anomalous; for instance, the contraction of *χρύσεος* into *χρυσοῦς*, &c. Compare § 60, 6.

6. But if one of the two original syllables has the accent, the mixed sound also takes this accent, which, if it be the penultimate or antepen. syllable, is regulated by the general rule (§ 10 and 11). If it be on the last syllable, it takes the circumflex, (*νόος νοῦς*, *φιλέω φιλῶ*, &c.) unless the original form had the acute accent on the last syllable, which, however, is seldom the case, and then the acute accent is retained, as *ἐὰν—ἢν*, *ἑσταὸς—ἑστὼς*, *δαΐς—δᾴς*.

Obs. 9. Both are grounded on the theory stated in § 9, *Obs.* 1; and exceptions in either instance are rare (see, for instance, the accus. in *ὼ*, § 49).

Obs. 10. In some few contractions the accent is transposed; *ἄεργος—ἀργὸς*, (§ 121. *Obs.* 6.) *δελέατος—δέλητος*, &c. (§ 41. *Obs.* 7.) See also the other cases of *περίπλους*, &c. § 36. *Obs.*

Obs. 11. Though every mixed sound is essentially long, yet the pronunciation in some declensions, which have a contracted *α* or *ι*, has again obscured this sound, so

that it is sometimes short. This is the case with the neuter pl. in *α*, as *τὰ γέρα*, (see § 54. *Obs.*) and a few datives, as Κλέοβι from Κλέοβις, *ιος*, (in *Herod.*) to which must be added *δαΐ* (*ῐ*) and a few similar Epic forms (see § 56. *Obs.* 5). But some of these instances at least may also be considered as elisions of the first vowel, as may be seen in the *Obs.* to § 53.

§ 29.—*Hiatus—Crasis.*

1. When of two words immediately following each other, the first ends with a vowel, and the second begins with a vowel, the *spiritus*, which is heard between them, be it the *asper* or the *lenis*, produces an effect called a *hiatus*, still more disagreeable to the ear of the Greeks, and especially the Athenians, than the accumulation of vowels in the middle of a word.

The *hiatus* was not much tolerated in poetry, and in Attic poetry hardly ever. But even in prose, (excepting the Ionic,) its frequent recurrence was not liked.

Obs. 1. The Attic verse allowed the hiatus only after the interrogative *τί*, after the particles *ὅτι* and *περὶ*, and in the expressions *οὐδὲ εἷς*, *μηδὲ εἷς*, (§ 70, 1.) *εὖ οἶδα*, &c. &c.

2. The natural remedy against the *hiatus* is the coalition of two syllables into one[1]; which is of two kinds: 1) when one of the vowels is entirely removed, it is an elision by an apostrophus, § 30; 2) when both are blended together into one sound or syllable, it is a *crasis* (*κρᾶσις* from *κεράννυμι*). The latter, especially in prose, applies only to a limited number of cases, which will be stated in the *Obs.* to this §.

Obs. 2. With regard to the *crasis*, there are, first, three circumstances to be noticed:—

a.) Every *crasis* renders the syllable long (§ 7, 7): this distinguishes several of its instances from the *elision* through the apostrophus, *ex. gr.* *τᾱληθὴς*, *κᾱρετὴ* (for *τὸ ἀλ.*, *καὶ ἀρ.* with a short *α*). Hence such as *τἀνδρὸς* must be lengthened in pronunciation, and *τἄλλα* (for *τὰ ἄλλα*) must be marked with the circumflex, which some grammarians will not allow, though they accent *τἄλλα*. But other cases, like *ταὐτὸ*, *ταὐτά*, (for *τὸ αὐτὸ*, *τὰ αὐτὰ*,) must be treated in the same way for the sake of uniformity. (Compare § 28. *Obs.* 7.)

b.) The *iota subscriptum* takes place only when the *ι* is the last of the vowels which are to be contracted; therefore it is used in *κᾷτα* from *καὶ εἶτα*, but not in *κἀν* from *καὶ ἄν*.[2]

c.) There is commonly a ᾽ over the *crasis*, which sign is called a *coronis* (*κορωνίς*).

Obs. 3. The *crasis* is most used with the article: as

οὐκ, *οὐπὶ*, for *ὁ ἐκ*, *ὁ ἐπὶ*,
τοὐναντίον, *τοὔπος*, for *τὸ ἐναντίον*, *τὸ ἔπος*,
τοὔνομα, for *τὸ ὄνομα*,

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[1] That the *ν ἐφελκυστικὸν* cannot be considered as a remedy against the *hiatus*, may be seen § 26. *Obs.* 2.

[2] This rule, through a needless striving for distinctness, is frequently deviated from, and the writing of *κᾆν*, *κᾆπειτα*, and such like, adopted.

τἀμά, *τἀπί*, for *τὰ ἐμά*, *τὰ ἐπί*,
τἀγαθά, *τἄλλα*, for *τὰ ἀγαθά*, *τὰ ἄλλα*,
τἀληθές, *τἄδικον*, for *τὸ ἀλ. ἄδ.*
} with a long *α*; see the preceding *Obs.* a.

ὠπαιτῶν, *ὠνήρ*, for *ὁ ἀπαιτῶν*, *ὁ ἀνὴρ*[3],

with which the less frequent *crasis* of the *artic. postpositiv.* or pronoun relative neuter agrees: as

ἄδοξε for *ἃ ἔδοξε*, *ἂν* for *ἃ ἂν*, &c.

Obs. 4. A *crasis* is not easily recognised, when diphthongs are absorbed: as

οὐμοί, for *οἱ ἐμοί*,
ὠπαντῶντες or *ἀπαντῶντες* for *οἱ ἀπαντῶντες*,
τἀνδρὸς, *τἀνδρί*, for *τοῦ ἀνδρὸς*, *τῷ ἀνδρί*, (see *Obs.* 2. a.)
ταὐτοῦ, *ταὐτῷ* (§ 74.) *ἀπὸ ταὐτομάτου*,
τἄτιον for *τὸ αἴτιον*, and such like;

or when *θ* is used on account of the *spir. asp.* (§ 17. *Obs.* 2.) as for instance,

θοιμάτιον, pl. *θοιμάτια*, for *τὸ ἱμ.*, *τὰ ἱμ.*
θημετέρου, for *τοῦ ἡμετέρου*.

Obs. 5. The vowels of the article are generally contracted into *ᾱ* with *ἕτερος*, which comes from the ancient Doric form *ἄτερος*, (short *α*,) for *ἕτερος*: thus,

ἄτερος, *ἄτεροι*, for *ὁ ἕτερος*, *οἱ ἕτεροι*,
θατέρου, *θατέρῳ*, *θάτερα*, for *τοῦ*, *τῷ*, *τὰ ἑτ.*

Obs. 6. The *crasis* is even known to the Ionic dialect, but this always contracts *οα* into *ω*, as *τῶγαλμα*, *τὠληθές*, *τωπὸ τούτου*, for *τὸ ἀπὸ τούτου*, and at the same time alters the *spir. asper* into the *lenis*, as

ὧριστος, for *ὁ ἄριστος*, *ὦλλοι*, for *οἱ ἄλλοι*.

The same with *ωὐτός*, *τωὐτό*, for *ὁ αὐτός*, *τὸ αὐτὸ* (*ταὐτό*).

Obs. 7. *Καὶ* also frequently makes a *crasis*, *ex. gr.*

κἀν for *καὶ ἐν*,—*κἂν* for *καὶ ἂν* and *καὶ ἐάν*.
κἄπειτα, *κἀκεῖνος*, *κἀγώ*, for *καὶ ἔπειτα*, &c. (see *Obs.* 2. b.)
κᾆτα, for *καὶ εἶτα*,
κᾶρετή, *κἶσος*, for *καὶ ἀρετή*, *καὶ ἴσος*,
κᾠνος, *κᾠκία* for *καὶ οἶνος*, *οἰκία*,
χἀτερος, for *καὶ ἕτερος*—*χώ*, for *καὶ ὁ*—

Other long syllables remain unchanged:

κεἰ, *κοὐ*, *κεὐ*, for *καὶ εἰ*, *οὐ*, *εὐ*: *κεῖχον*, for *καὶ εἶχον*.

The Ionians and Dorians use *η* for *ᾱ*: as *κῆν*, *κἤπειτα*.

Obs. 8. The particles *τοί*, *μέντοι*, *ἦτοι*, make likewise a long *α* with the particles *ἂν* and *ἄρα*, and should therefore be written as *crases*, *τἂν*, *τᾶρα*, *μεντᾶν*: but we commonly find *τ' ἄν*, *τ' ἄρα* or *τ' ἄρα*, &c., in which case *τοι* must not be confounded with *τέ*.

Obs. 9. Of many other *crases*, which we leave to the observation of the student, we only notice

ἐγᾦμαι, *ἐγᾦδα*, for *ἐγὼ οἶμαι*, *οἶδα*.
μοὐστὶν, *μοὔδωκεν*, &c. for *μοί ἐστιν*, *ἔδωκεν*,
προὔργου, *προὐλίγου*, for *πρὸ ἔργου*, *ὀλίγου*.

Obs. 10. We must also consider as *crases* all instances in which the first vowel of a word is only absorbed by the preceding long syllable: as

οὔνεκα, for *οὗ ἕνεκα*,
ὁθούνεκα, for *ὅτου ἕνεκα*, (compare *Obs.* 4.)

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[3] It is unquestionable, that, at least in the most obvious instances, as *ἀνὴρ*, *ἄνθρωπος*, *ἀδελφὸς*, the only usual contraction of the Attic dialect is that of *ὁ* with *α* into a long *ἀ*, as *ἀνὴρ*, (pronounce *hānēr*,) and wherever we find merely *ἀνὴρ*, and the meaning requires the article, it ought to be *ἀνὴρ*, and is mostly written thus in all new editions.

still often erroneously written ὅθ' οὕνεκα,

ὦνθρωπε, ὦνερ, ὦναξ, for ὦ ἄνθρωπε, ἄνερ, ἄναξ.

For distinctness most of these words are, however, noted as *elisions* with the apostrophus : as

ὦ 'γαθὲ (ἀγαθὲ)—τῇ 'ρημίᾳ (ἐρημίᾳ)

ποῦ 'στιν (ἐστιν)—ἐγὼ 'ν τοῖς (ἐν).

Other grammarians therefore distinguish not only these cases from the elision (§ 30.) but also from the *crasis* by the name of aphæresis, *ἀφαίρεσις* ; the cutting off of the first vowel in the second word [4].

Obs. 11. Many other contractions were never noted in writing, but left to pronunciation, as a *synizesis*, (compare § 28. *Obs.*) which, however, is not easily ascertained ; *ex. gr.* ἐπεὶ οὐ as an *iambus*, (Soph. *Philoct.* 446.) μὴ οὐ in Attic poetry always as one syllable. And in Homer ἦ εἰσόκεν as a *dactylus*, (*Il.* ε. 446.)—ἀσβέ- | στῳ, οὐδ' νἱ- | ὸν, *Il.* ρ. 89.

§ 30. *Of the Apostrophus.*

1. In the Greek, as in other languages, a *short vowel* at the end of a word before another vowel is thrown out by *elision*, and the apostrophus ' is placed as a mark or sign over the empty space; for instance,

ἐπ' ἐμοῦ for ἐπὶ ἐμοῦ :

and if the subsequent word has the *spir. asper*, the eventually preceding *tenuis* (according to § 17, 3.) is aspirated ; as

ἀφ' οὗ, for ἀπὸ οὗ.

2. In prose, some words of frequent recurrence most commonly are attended with an *elision*, especially ἀλλὰ, ἄρα and ἆρα, ἀνὰ, διὰ, κατὰ, μετὰ, παρὰ, ἀπὸ, ὑπὸ, ἀμφὶ, ἀντὶ, ἐπὶ, δὲ, τε, γέ: or frequent combinations, as νὴ Δία, (νὴ Δί',) πάντ' ἄν, (for πάντα ἄν,) and such like. The *elision* occurs less frequently in other words, and most seldom in Ionic prose. Poets, on the contrary, avail themselves of this licence with almost all short vowels ; only the short υ, the monosyllables in α, ι, ο, (excepting the Epic ῥὰ,) and the prep. περὶ never admit the elision.

Obs. 1. If the rejected vowel had the accent, this accent is always dropped in prepositions and conjunctions ; as ἀπ' from ἀπὸ, ἀλλ' from ἀλλὰ, οὐδ' from οὐδέ. In all other words the accent is always thrown on the preceding syllable, and constantly as an acute accent : for instance,

(κακὰ) κάκ' ἔπη, (δεινὰ, δείν') ἔπαθον, (φημὶ) φήμ' ἐγὼ,

(τάγαθὰ) τἀγάθ' αὔξεται, (ἑπτὰ) ἑπτ' ἔσαν.

Obs. 2. To determine when the elision is used in prose, and when not, is attended with great difficulty, because even δὲ, ἀπὸ, and such like, are often found without

[4] That there really is a *crasis* in these instances, just as φιλέω, φιλῶ, is a real contraction, is proved by the analogy of many known *crases* like ἤδοξε, τἀπὶ, θητέρᾳ, (τῇ ἑτέρᾳ,) and by the fact that such an elision never takes place after a short vowel. To write a *crasis* distinctly is often attended with some difficulty, especially when the absorbed syllable had the accent, which in that case is frequently marked over the empty space ; as εἰ μὴ 'χοιμι (ἔχοιμι). Such instances, and those stated above, must be considered as if they were written μὴχοιμι, τὴρημίᾳ, &c.

an apostrophus. This difficulty is increased by its being proved that the ancients frequently did actually write down the vowel, which is to be dropped in speaking.

Obs. 3. In the Attic dialect the dat. sing. in ι and the particle ὅτι never undergo an *elision*, and in Epic poetry chiefly only when there is no possibility of confounding them with the usually apostrophed accus. in α and the particle ὅτε, as ἐν δαίτ'—, ἀστέρ' ὀπωρινῷ,—γιγνώσκων, ὅτ' ἄναλκις.

Obs. 4. Third persons taking the moveable ν may likewise be apostrophed by poets in case of need, and the same may be done with the dat. pl.; only the terminations αισι, γσι, οισι, of the first and second decl. most common in the ancient language, are then assimilated to the terminations αις, γς, οις, and hence admit of no apostrophus before a vowel. But the elision of the dat. pl. of the third decl. is avoided, because it would almost always be like another casus, ending in ς. This elision is, however, sometimes admitted by the intensive Epic form in σσι, as χείρεσσι, ποσσί.

Obs. 5. Poets also apply the *elision* (though less frequently) to the diphth., but only in the passive terminations μαι, σαι, ται, σθαι, as βούλεσθ' ἔφη, ἔρχομ' ἔχων[1]. That the datives μοὶ, σοὶ, were elided, is still very questionable. See Buttmann's *Complete Greek Grammar*, 1. § 30. *Obs.* 6. Whatever else is stated as long syllables, which have undergone an elision, especially καὶ and τοὶ, (§ 29. *Obs.* 7, 8.) belongs to *Crasis*, and so does the seeming elision of τὰ, τὸ, (§ 29. *Obs.* 2. a.) and that of initial vowels (in the same §, *Obs.* 10.)

With regard to the apocope in ἀρ, πὰρ, ἂν, (instead of ἀνὰ,) before a consonant, see below § 117. *Obs.*

§ 31.—*Of the Parts of Speech.*

1. There are, strictly speaking, but *three principal parts of speech.* For every word, which names or denotes an object, is a NOUN; the word, by which something is predicated of an object, is called a VERB; and all the words, by which the speech thus formed is *particularised, connected,* and *animated,* are comprised under the name of PARTICLES.

2. But these three principal parts of speech are generally subdivided, so as to form eight parts of speech in the languages with which we are best acquainted. 1.) The NOUN, which is either *substantive* or *adjective,* gives 2.) the PRONOUN, which also includes the *article,* and 3.) the PARTICIPLE, which with regard to syntax is part of the verb. 4.) The VERB remains undivided; the *Particles* are 5.) the ADVERB, 6.) the PREPOSITION, 7.) the CONJUNCTION, and 8.) the INTERJECTION; but Greek grammarians commonly rank the latter among the adverbs.

[1] There are also instances of *elision* quoted of the inf. aor. 1. act. in αι, yet none where the diphthong dropping before a short vowel leaves the syllable a short one; the metre everywhere requires or allows a long syllable in that case. All such instances are, therefore, to be considered as *crases,* conformably to the rules laid down in the preceding §; but (if the syllable is not written in full as a synizesis) the apostrophus must be used for the sake of distinctness; in one case thus, γεῦσ' ὑμᾶς, for γεῦσαι ὑμᾶς, (long υ,) in the other thus, γῆμαι 'πῆρε (ἐπῆρε).

OF THE NOUN AND ITS DECLENSIONS.

§ 32.—*Of the Genders.*

1. The *masc.*, *fem.* and *neut.* GENDERS of the noun are mostly shown by the *terminations*, and will be noticed in each decl. They are indicated in the grammar by the *article* ὁ, (*he*,) ἡ, (*she*,) τὸ (*it*)[1]. See its declension, § 75.

2. Personal denominations (*man*, *woman*, *god*, *goddess*, &c.) always agree with the natural sex, be the termination what it may: for instance, ἡ θυγάτηρ, *daughter*, ἡ νυὸς, *the daughter-in law*. The *diminutives* in ον are, however, excepted, being always of the neuter gender; as τὸ γύναιον, *little woman*, from γυνὴ, *woman*, τὸ μειράκιον, *little youth*, from μεῖραξ, *youth*.

Obs. 1. In the class of diminutives must also be ranked τὸ τέκνον, or τὸ τέκος, *child*, and the pl. τὰ παιδικὰ, used instead of the sing. to denote *darling*. All words, however, which are not in immediate contact with such personal neuters, are always construed in reference to the real sex and number. *Homer* even says τέκνον φίλε. The word τὸ ἀνδράποδον, *slave*, is scarcely to be mentioned here, because this denomination denotes the slave as a thing, and not as a person.

Obs. 2. Hence every personal denomination, common to both sexes, is also *generis communis*, in grammar: for instance, instead of ὁ ἄνθρωπος, (*hic homo*,) a woman is called ἡ ἄνθρωπος (*hæc fœmina*). It is the same with ὁ and ἡ θεὸς, *god* and *goddess*, ὁ and ἡ τροφὸς, *tutor* and *nurse*, ὁ and ἡ φύλαξ, *male* and *female keeper* or *guard*, &c., though several of these words have also their own peculiar feminine appellations, as ἡ θεὰ, *goddess*, which are not so readily used by Attic writers.

Obs. 3. Several names of animals are likewise *generis communis*, as, for instance, ὁ and ἡ βοῦς, (*ox*, *cow*,) ὁ and ἡ ἵππος (*horse*). With regard to most animals, one and the same gender serves for both sexes; and this gender, when it is masc. or fem., is called *genus epicœnum* (as, for instance, ὁ λύκος, *wolf*; ἡ ἀλώπηξ, *fox*). But even in those, which are *generis communis*, one of the two genders applies to the species; as ὁ ἵππος is a *horse in general* and in an indefinite way, but αἱ αἶγες applies to the whole species. The fem. is mostly preferred; thus αἱ βόες (but only in the pl.) most commonly denotes *horned cattle in general*. Ἄρκτος, *bear*, and κάμηλος, *camel*, when the sex is of no particular importance, are always employed as of the fem. gender, (ἡ ἄρκτος, ἡ κάμηλος,) even in speaking of the male; and this is also frequently the case with ἔλαφος, *stag*, and κύων, *dog*. The fem. ἡ ἵππος signifies likewise *horse*, *cavalry*.

3. Of the masculine gender are (as in Latin)—
the names *of nations*:

οἱ Σκύθοι, οἱ Γαλάται, &c.

the names *of rivers* (according to ὁ ποταμὸς, river):

ὁ Θερμώδων, ὁ Πήνειος, &c.

the names *of months*, (according to ὁ μὴν, month,) without exception those ending in ὼν: as

ὁ Γαμηλιὼν, &c.

[1] See the reason in the Note to § 75.

the names *of winds* (according to ὁ ἄνεμος, wind): as

ὁ ζέφυρος, ὁ βορρᾶς.

4. Of the feminine gender are, the names of *trees*, as ἡ φηγὸς, *beech-tree*, ἡ πίτυς, *pine*; and of *towns*, *countries*, and *islands*, as ἡ Κόρινθος, ἡ Αἴγυπτος, Egypt (but ὁ Αἴγυπτος, the Nile); ἡ Λακεδαίμων, ἡ Λέσβος, &c.

Obs. 4. Exceptions to this rule are (and therefore remain masculine)—

1.) The names of some trees, as ὁ ἐρινεὺς, wild fig-tree; ὁ φοίνιξ, palm-tree, ὁ, ἡ κέρασος, cherry-tree, ὁ, ἡ κότινος, wild olive-tree, ὁ, ἡ πάπυρος.

2.) The plurals of the names of towns ending in οι, as οἱ Φίλιπποι, and those in ευς throughout, as Φανοτεύς; of those in ος, the word Ὀρχομενὸς is constantly masc. Πύλος, Ἐπίδαυρος, Ἁλίαρτος, Ὀρχηστὸς, are commonly so; most of those in ους, *gen.* ουντος; in ας, *gen.* αντος; as ὁ Σελινοῦς, ὁ Τάρας; but those in ὼν are commonly of the *fem.* gender, as ἡ Βαβυλὼν, ὁ, ἡ, Συκυών. Neuter remain, without exception, the names of towns ending in ον and ος (*gen.* ους), as τὸ Δουλίχιον, τὸ Ἄργος.

§ 33.—*Declension.*

1. The Greek declension has the five known *cases* of other languages, without any particular form for the *Latin ablative*, which is supplied partly by the gen. and partly by the dat.

2. There is an additional *number* in both the Greek declensions and conjugations, viz. the *dual*, when the question is of two. Yet it is not always used; many authors do not employ it at all. It is mostly employed by the Attic writers.

3. The *dual* has only two terminations, one for the *nomin.*, *acc.* and *vocat.*; the other for the *gen.* and *dat.*

4. The Greek grammar has three declensions, which correspond to the first three Latin declensions, and the terminations of which are stated jointly in the following table:—

Sing.	1st Decl.		2nd Decl.	3rd Decl.
Nom.	η, α	ης, ας	ος, Neuter ον	—
Gen.	ης—ᾱς	ου	ου	ος (ως)
Dat.	ῃ — ᾳ		ῳ	ῐ
Acc.	ην — αν		ον	ᾰ or ν, Neuter like
Voc.	η — α		ε, Neuter ον	— the Nomin.
Dual.				
N.A.V.	ᾱ		ω	ε
G.D.	αιν		οιν	οιν
Pl.				
Nom.	αι		οι, Neuter ᾰ	ες, Neuter ᾰ
Gen.	ῶν		ων	
Dat.	αις		οις	σιν or σι
Acc.	ᾱς		ους, Neuter ᾰ	ας, Neuter ᾰ
Voc.	αι		οι, Neuter ᾰ	ες, Neuter ᾰ

See about what is called the *second Attic decl.* § 37. It is omitted here for the sake of simplicity.

5. When these terminations are *pure*, and admit the *contraction*, (§ 28,) the contracted declension takes place, as it is stated below with regard to the three declensions. The words, which admit this contraction in all *cases* and *numbers*, are called ὁλοπαθῆ (*completely suffering*). This is always the case with the contracted first and second decl., but properly never with the third. (See § 48. *Obs.* 2.)

6. All the terminations noted above are mere terminations of cases, and therefore make no part of the root of the words. Whatever is immediately before these terminations is the root; for instance, τιμ is the root of τιμῆς. Hence the first and second declensions differ essentially from the third, in so far as the first two decl. contain already in their nominat. a termination of case, whilst the third decl. does not so. In the first two decl., therefore, the root is apparent in the nominat.; whilst in the third decl., though it be likewise contained in the nominat., it is commonly with some alterations.

Obs. 1. The *gen. pl.* is ων in all the three declensions.

Obs. 2. The *dat. sing.* is ι in all the three declensions; in the first two it is the *iota subscriptum*.

Obs. 3. The *dat. pl.* is properly σιν or σι in all the three declensions; for αις, οις, is only an abbreviation of the ancient form αισιν, οισιν, or αισι, οισι. (§ 30. *Obs.* 4.)

Obs. 4. The *vocat.* generally is like the *nom.* Even where it has a separate form, the nom. is often used instead of it, especially by the Attic writers.

Obs. 5. The neuters have, as in Latin, three cases alike, (*nom., acc., voc.*) and their *pl.* is in α.

Obs. 6. The three Greek declensions are very much like the first three Latin decl.; the Greek ος is in Latin *us*, or (in the *gen.*) *is*; ον and ων is in Latin *um*, and the Greek ν in general is in Latin *m*.

Obs. 7. The *Dual* is, perhaps, only an old abbreviated form of the *pl.*, which custom afterwards confined to the number 2. This is proved by the conformity of the *pl.* ἄμμε, ὔμμε, (see § 72. *Obs.* 6, 10,) with the *dual* of the third decl. Hence we find, especially in Epic poets, unquestioned instances of the *dual* instead of the *pl.* They are, however, chiefly in verbs, (see below, § 87. *Obs.* 6,) and in participles. (*Il.* ε. 487. *Hymn. in Apoll.* 487, &c.)

7. With regard to accents, a general rule is, that the terminations of the *gen.* and *dat.*, when long and accented, always take the circumflex, but the *nomin.*, *accus.*, and *vocat.* take the acute accent. Let it only be remembered that in the third decl. the termination of the *nomin.* and *vocat. sing.* is not the termination of a case, according to § 39.

§ 34.—*First Declension.*

1. The words in ης and ας are all *masculine*, and those in η and α are *feminine*.

2. The words in α have in the *gen.* ας, and retain their α in all their terminations of the *sing.*, when there is a vowel before it, (*a purum*, § 28, 1,) as σοφία, or an ρ, as ἡμέρα. The contracted nouns also retain it, as μνᾶ, (see *Obs.* I.) also ἀλαλά, *gen.* ᾶς, (*war-shout*,) and some proper names: Λήδα, Ἀνδρομέδα, Φιλομήλα, Γέγα, Διοτίμα, which likewise have a long α in the *nomin.*

3. All the other words in α have ης in the *gen.*, η in the *dat.* but they resume their α in the *acc.* and *voc.* (See Μοῦσα.)

4. The four terminations agree in the pl. and dual. See the following examples, in which the changes, which the accent undergoes according to the general rules, have been attended to.

Sing.	ἡ, (*honor*,)	ἡ, (*wisdom*,)	ἡ, (*Muse*,)	ὁ, (*citizen*,)	ὁ, (*youngman*,)
Nom.	τιμὴ	σοφία	Μοῦσα	πολίτης	νεανίας
Gen.	τιμῆς	σοφίας	Μούσης	πολίτου	νεανίου
Dat.	τιμῇ	σοφίᾳ	Μούσῃ	πολίτῃ	νεανίᾳ
Acc.	τιμὴν	σοφίαν	Μοῦσαν	πολίτην	νεανίαν
Voc.	τιμὴ	σοφία	Μοῦσα	πολῖτα	νεανία
Dual.					
N.A.V.	τιμὰ	σοφία	Μούσα	πολίτα	νεανία
G.D.	τιμαῖν	σοφίαιν	Μούσαιν	πολίταιν	νεανίαιν
Plur.					
Nom.	τιμαὶ	σοφίαι	Μοῦσαι	πολῖται	νεανίαι
Gen.	τιμῶν	σοφιῶν	Μουσῶν	πολιτῶν	νεανιῶν
Dat.	τιμαῖς	σοφίαις	Μούσαις	πολίταις	νεανίαις
Acc.	τιμὰς	σοφίας	Μούσας	πολίτας	νεανίας
Voc.	τιμαὶ	σοφίαι	Μοῦσαι	πολῖται	νεανίαι

Sing.	ἡ, (*right*,)	ἡ, (*opinion*,)	ἡ, (*trident*,)	ἡ, (*knife*,)	ὁ, (*Atrides*,)
Nom.	δίκη	γνώμη	τρίαινα	μάχαιρα	Ἀτρείδης
Gen.	δίκης	γνώμης	τριαίνης	μαχαίρας	Ἀτρείδου
Dat.	δίκῃ	γνώμῃ	τριαίνῃ	μαχαίρᾳ	Ἀτρείδῃ
Acc.	δίκην	γνώμην	τρίαιναν	μάχαιραν	Ἀτρείδην
Voc.	δίκη	γνώμη	τρίαινα	μάχαιρα	Ἀτρείδη
Dual.					
N.A.V.	δίκα	γνώμα	τριαίνα	μαχαίρα	Ἀτρείδα
G.D.	δίκαιν	γνώμαιν	τριαίναιν	μαχαίραιν	Ἀτρείδαιν
Plur.					
Nom.	δίκαι	γνῶμαι	τρίαιναι	μάχαιραι	Ἀτρεῖδαι
Gen.	δικῶν	γνωμῶν	τριαινῶν	μαχαιρῶν	Ἀτρειδῶν
Dat.	δίκαις	γνώμαις	τριαίναις	μαχαίραις	Ἀτρείδαις
Acc.	δίκας	γνώμας	τριαίνας	μαχαίρας	Ἀτρείδας
Voc.	δίκαι	γνῶμαι	τρίαιναι	μάχαιραι	Ἀτρεῖδαι

Examples for practice will be found in the *Appendix*.

5. Of the words of the *masc.* gender ending in ης, the *vocat.* is α in those ending in της, and in several compound verbal nouns, which simply add ης to the consonant of the verb, as γεωμέτρης, μυροπώλης, παιδοτρίβης, and also in the national names, Πέρσης, Σκύθης. The others, which are the least in number by far, have η in the *vocat.*, especially patronymics in δης. (See above Ἀτρείδης.)

OBSERVATIONS.

I. The contracted nouns of this declension are all ὁλοπαθῆ (§ 33, 5). They all contract the *nomin.* into one of the usual terminations ᾶ, ῆ, ᾶς, and ῆς, and are then declined regularly; only those contracted into ᾶ, being originally *pure*, retain this vowel unchanged, and those in ᾶς take the Doric gen. in ᾶ. (*Obs.* IV. 4.) They are all known by the circumflex on the end-syllable. The resolved form is generally disused, or has maintained itself in the Ionic dialect with some alteration, as for instance,

1.) μνάα—μνᾶ, *gen.* μνᾶς, *pl.* μναῖ, &c. (*Ion.* μνέα.)

2.) λεοντέα—λεοντῆ, *gen.* ῆς, &c. *pl. nom.* λεονταῖ, *acc.* λεοντᾶς, (*Ionice* λεοντέη, λεοντείη,) *lion's skin.*

3.) Ἑρμέας—Ἑρμῆς, *gen.* οῦ, *pl.* Ἑρμαῖ, &c. (*Epic*, Ἑρμείας.)

4.) βορέας—also βοῤῥᾶς, *gen.* βοῤῥᾶ, &c. (The reduplication of the ρ is here merely an accidental peculiarity.)

It is the same with Ἀθηνᾶ, (originally -άα, *Ion.* Ἀθηναίη.) γῆ, (from ΓΑΑ, *Ion.* γαῖα, rarely γέα,) *earth.*—See about the contracted feminines of adjectives, § 60.

II. *Quantity.* 1. The nom. in α, which has ης in the *gen.*, is always short.

2. The *nom.* in α, which has ας in the *gen.*, is mostly long, but also short in several words. The accent is here a safe guide, as (according to § 11. 4, 5,) not only all *proparoxytona* and *properispomena*, (as μάχαιρα, μοῖρα,) have of course a short α, but it is an invariable rule in this decl. that all *oxytona* and *paroxytona*, which have ας in the *gen.*, are long in the *nom.*, as στοὰ, χαρὰ, πέτρα, ἡμέρα, σοφία, &c., excepting only the numeral μία, and the proper names Πύῤῥα, Κιῤῥα.

3. But as to accent a word correctly, the quantity of the end-syllable must be known, and as this cannot be reduced to plain rules, it will be sufficient at first to attend to the two following points:

a.) Dissyllabic words in εια have the final α long, (χρεία,) but the polysyllabic have the final α short: ἀλήθεια, (from ἀληθὴς,) Μήδεια, γλυκεῖα, (fem. of γλυκὺς,) except the abstract substantives from verbs in εύω, as δουλεία from δουλεύω, βασιλεία, (*royal authority*,) from βασιλεύω: but βασίλεια, (*queen*,) from βασιλεύς. See § 119. *Obs.* 6.

b.) Substantives of three and more syllables, which are *female denominations*, have the final α short: ψάλτρια, δώτειρα, Ὄμπνια, &c., and the adjective πότνια is short, though all other adjectives *fem.* of this kind have the final α long, as κύριος, κυρία, &c.

4. The *vocat.* α of the masculines in ης is short; of those in ας, long.—The final α of the *dual* is always long.

5. The termination ας is long through the whole of this decl., and the *acc. pl.* distinguishes itself thereby from the third decl., in which it is short. The Dorians alone make the *acc. pl.* of the first decl. short.

6. The *acc. sing.* in αν conforms itself to the quantity of the nomin.

III. *Accent.* 1. It is the characteristic of this decl. that the *gen. pl.* always has the accent on the end-syllable, let the word have the accent, where it may, in the

other cases: Μοῦσα Μουσῶν, ἄκανθα ἀκανθῶν. This is owing to this *gen.* being contracted from the ancient form in *αων*. (See *Obs.* IV. 3.) Except, however, a.) the feminines of adjectives and participles, which are *barytona* in ος, as ξένος, ξένη —ξένων, αἴτιος, αἰτία—αἰτίων, τυπτόμενος, η—τυπτομένων: b.) the substantives χρήστης, *usurer*, οἱ ἐτησίαι, *monsoons*, and ἀφύη, *sort of fish*. By means of this anomalous accent, the words χρήστων, ἀφύων are distinguished from the same cases of the words χρηστὸς (*useful*) and ἀφυὴς (*deformed*).

2. Substantives of this decl. retain the accent, whenever the general rules allow it, on the same syllable which has the accent in the *nomin. sing.* (as, for instance, *nomin. pl.* σοφίαι, *voc.* πολῖται.) Only the *voc.* δέσποτα (from δεσπότης, *master*) is excepted; for the Homeric forms, μητίετα, &c. are accented in the same way in the nom. in *Obs.* IV. 2.—The feminines of the adjectives in ος throw the accent again, whenever the end-syllable allows it, where the masculine has it, as ἄξιος, fem. ἀξία, pl. ἄξιοι, ἄξιαι.

3. All accented genitives and datives (see τιμὴ) have the circumflex. See § 33, 7.

IV. *Dialects.* 1. The *Doric* has in all terminations a long *α* instead of *η* (τιμά, ᾶς, ᾷ, ᾶν): the *Ionic* commonly has *η* instead of the long *α*, (σοφίη, ης, ῃ, ην, μάχαιρα, ης, ῃ, αν, ὁ νεηνίης, &c.) excepting the *acc. pl.* But Epic poets retain the *α* in θεά, θεᾶς, &c., and in some proper names in ας, Αἰνείας. One of their peculiarities is the *η* instead of the short *α* in κνίσση, Σκύλλη, commonly κνῖσσα, Σκύλλα; and the reverse in the *Homeric* vocative νύμφᾰ for νύμφη.

2. The ancient language had likewise masculines in ᾰ, which continued in some dialects (and consequently also in the Latin). Homer and the other Epic poets have still frequently ἱππότα in the *nomin.* instead of ἱππότης, and μητίετα, &c.

3. The oldest form of the *gen. sing. masc.* is āo, and of the *gen. pl.* of all terminations āων. Hence we find in the Epic poets, Ἀτρείδαο, Μουσάων, &c.

4. The Dorians contracted these genitives into ᾱ, as τοῦ Ἀτρείδᾱ, τᾶν Μουσᾶν, (for Μουσῶν,) τῶν Ἀτρειδᾶν. This Doric *gen.* has continued in use in the *sing.* of a few words, especially of proper names; as

Ἀννίβας, (Annibal,) τοῦ Ἀννίβα,
τοῦ ὀρνιθοθήρα, *fowler*.

5. The Ionians on the contrary made of āo—εω, (see § 27. *Obs.* 10,) but the *ω* has no influence on the accent: πολίτεω, (§ 11. *Obs.* 4,) and of ἀων—έων, μουσέων. —Hence the common language has retained this *gen. sing.* in the names of a few Ionians, as Θάλεω, Λέσχεω, of Λέσχης and Θαλῆς.—When these terminations are preceded by a vowel, the *ε* may be dropped in verses; as, for instance, ἐϋμμελίω from ἐϋμμελίης, Βορέω from Βορέης.

6. Not only the ancient dialects, but also the Attic poets, and sometimes even the ancient Attic prose, (as in Plato,) have the old form of the *dat. pl.* αισι, αισιν, (§ 33. *Obs.* 3,) as τιμαῖσι, Μούσαισιν, &c. (and the same in the second decl. οισι, οισιν.)—The *Ionic* dialect has ῃσιν, ῃσι, and ῃς. But poets vary with the shorter form αις and ῃς. These Ionic forms are employed at times by the Attic dramatists.

7. The Ionic *accus.* δεσπότεα, εας, are *heteroclites.* § 56. *Obs.* 4.

§ 35.—*Second Declension.*

All the words in ον are of the *neuter* gender; those in ος commonly are of the *masc.* There are, however, many feminine in ος, independent of the names of persons, animals, trees, and towns, stated in § 32. See below a list of them in the *Appendix.* There are, besides, several substantives of the *fem.* gender in ος,

which properly are adjectives, the substantive being omitted, as, ἡ διάλεκτος, *dialect*, (sc. φωνὴ,) ἡ διάμετρος, *diameter*, (sc. γραμμὴ,) ἡ ἄτομος, *atom*, (sc. οὐσία,) ἡ ἄνυδρος, *desert*, ἡ χέρσος, and ἡ ἤπειρος, *continent*, (sc. χώρα,) ἡ σύγκλητος, (sc. βουλὴ,) *senate;* and several others.

Sing.	ὁ, (*discourse,*)	ἡ, (*beech,*)	ὁ, (*people,*)	ὁ, (*man,*)	τὸ, (*fig,*)
Nom.	λόγος	φηγὸς	δῆμος	ἄνθρωπος	σῦκον
Gen.	λόγου	φηγοῦ	δήμου	ἀνθρώπου	σύκου
Dat.	λόγῳ	φηγῷ	δήμῳ	ἀνθρώπῳ	σύκῳ
Acc.	λόγον	φηγὸν	δῆμον	ἄνθρωπον	σῦκον
Voc.	λόγε	φηγὲ	δῆμε	ἄνθρωπε	σῦκον
Dual.					
N.A.V.	λόγω	φηγὼ	δήμω	ἀνθρώπω	σύκω
G.D.	λόγοιν	φηγοῖν	δήμοιν	ἀνθρώποιν	σύκοιν
Plur.					
Nom.	λόγοι	φηγοὶ	δῆμοι	ἄνθρωποι	σῦκα
Gen.	λόγων	φηγῶν	δήμων	ἀνθρώπων	σύκων
Dat.	λόγοις	φηγοῖς	δήμοις	ἀνθρώποις	σύκοις
Acc.	λόγους	φηγοὺς	δήμους	ἀνθρώπους	σῦκα
Voc.	λόγοι	φηγοὶ	δῆμοι	ἄνθρωποι	σῦκα

Examples for practice will be found in the *Appendix*.

1. For the *neuters* in ο like ἄλλο, ἐκεῖνο, &c. which conform entirely with this declension, see the *Pronouns*, § 74.

2. The *vocative* is sometimes like the *nomin.* partly for the sake of euphony, as in θεὸς, and partly without any such reason, especially in the Attic writers, as ὦ φίλος. (Aristoph. *Nub.* 1167.)

3. *Quantity* and *accent* require no particular notice; the final *a* is short as in Latin; the circumflex on the *gen.* and *dat.* (see φηγὸς) has been mentioned, § 33, 7.

4. *Dialects.* a.) In the oldest language the *gen.* ου was probably resolved into οο, whence what is called the *Thessalian gen.* in οιο in Epic and Lyric poets: λόγοιο, φηγοῖο.

b.) The *Doric* dialect has in the *gen.* ω, and in the *acc. pl.* ως, as ὁ νόμος—*gen.* τῶ νόμω, *acc. pl.* τὼς νόμως: less frequently ος in the *acc. pl.* Theocr. makes of ὁ λύκος—τὼς λύκος instead of τοὺς λύκους.

c.) The *neut. pl.* in *a* appears to have had the *gen.* in ἄων in the oldest language. See Hesiod, *Sc.* 7. Hence the *Homeric* ἐάων from τὰ ΕΑ, *goods, possessions.* (See the *Anom.* ἐΰς.)

d.) See about the *dat. pl.* in οισι, οισιν, (λόγοισι, φηγοῖσιν,)

§ 34, *Obs.* IV. 6.—The Epic poets lengthen the *gen.* and *dat.* of the *dual* οιν to οιιν, as, for instance, ἵπποιιν.

§ 36.—*Contracted Nouns of the Second Declension.*

Several words in οος and οον, εος and εον, are generally contracted, (as ὁλοπαθῆ, § 33, 5,) according to the rules stated § 28, except that the *α* of the *neut.* gender absorbs the preceding ε or ο in the contraction, and becomes long: ὀστέα ὀστᾶ, ἁπλόα ἁπλᾶ. (Compare below the adjectives in § 60.)

	ὁ, (*navigation,*)				τὸ, (*bone,*)			
	Sing.		*Plur.*		*Sing.*		*Plur.*	
Nom.	πλόος,	πλοῦς	πλόοι,	πλοῖ	ὀστέον,	ὀστοῦν	ὀστέα,	ὀστᾶ
Gen.	πλόου,	πλοῦ	πλόων,	πλῶν	ὀστέου,	ὀστοῦ	ὀστέων,	ὀστῶν
Dat.	πλόῳ,	πλῷ	πλόοις,	πλοῖς	ὀστέῳ,	ὀστῷ	ὀστέοις,	ὀστοῖς
Acc.	πλόον,	πλοῦν	πλόους,	πλοῦς	ὀστέον,	ὀστοῦν	ὀστέα,	ὀστᾶ
Voc.	πλόε,	πλοῦ[1]	πλόοι,	πλοῖ	ὀστέον,	ὀστοῦν	ὀστέα,	ὀστᾶ
	Dual.							
N.A.	πλόω,	πλῶ			ὀστέω,	ὀστῶ[2]		
G.D.	πλόοιν,	πλοῖν			ὀστέοιν,	ὀστοῖν.		

Obs. For the compounds of the monosyllables πλοῦς, νοῦς, &c., see § 60, 5.

§ 37.—*Attic Second Declension.*

The decl. of several words in ως, (*masc.* and *fem.*) and ων, (*neuter,*) is usually appended to the second decl. by the name of *the Attic second decl.* It has in all its cases an ω instead of the vowels and diphthongs of the common second decl., and an *iota subscriptum* where this declension has οι or ῳ. The *vocat.* is constantly like the *nomin.* Another deviation from the rule is, that the gen. sing. is an *oxytonon* whenever the end-syllable is accentuated; *ex. gr.* τοῦ νεώ, contrary to § 33, 7.

	ὁ, (*temple,*)			τὸ, (*upper room,*)		
	Sing.	*Dual.*	*Plur.*	*Sing.*	*Dual.*	*Plur.*
Nom.	νεώς	νεώ	νεώ	ἀνώγεων	ἀνώγεω	ἀνώγεω
Gen.	νεώ	νεῷν	νεῶν	ἀνώγεω	ἀνώγεῳν	ἀνώγεων
Dat.	νεῷ		νεῷς	ἀνώγεῳ		ἀνώγεῳς
Acc.	νεών		νεώς	ἀνώγεων		ἀνώγεω
Voc.	νεώς		νεώ	ἀνώγεων		ἀνώγεω

[1] This regular *vocat.* is stated here for the sake of some proper names, as Πάνθους, *vocat.* Πάνθου. The *vocat.* of δορυξόος, οῦς, is in Aristophanes with the elision of the ο, δορυξέ. (Compare Note to § 60, 5.) Else the *vocat.* of a proper name is of rare occurrence.

[2] See Buttmann's *Complete Greek Grammar.*

Obs. 1. The expression *Attic decl.* must not be understood as if the Attics had usually declined the words in ος in this manner. It is rather a peculiar ancient decl. of a very limited number of words, a few of which follow likewise the common second decl., but with many variations; as ὁ λαός, (*people,*) ναός,—λεώς, νεώς, ὁ λαγώς, (*hare,*) *Ion.* ὁ λαγωός and λαγός. Others also follow the third decl. (as Μίνως, *gen.* Μίνω and Μίνωος): others agree only in some parts now with this, and now with that decl. See about all these points § 56. *Obs.* 6. It is called the Attic decl. merely because, when there are two forms of this decl., that of which we treat here is generally peculiar to the Attics.

Obs. 2. The words of this decl. have also a peculiar

Accus. in ω,

sometimes in addition to the regular one, (as τὸν λαγών and λαγώ,) less frequently indeed in some instances, but exclusively (or nearly so) in others. This is the case with the names of towns, Κῶς, Κέως, Τέως, Ἄθως, and with ἡ ἕως, (*aurora,* accus. τὴν ἕω,) which is the Attic form of the Ionic ἠώς, (of the contracted third decl.) The neuter (*nomin.* and *accus.*) of some adjectives is likewise in ω, particularly ἀγήρως, (*not subject to old age,*) *neut.* ἀγήρω.

Obs. 3. The *gen.* in ωο of this decl. corresponds with the Epic *gen.* in οιο, as Πετεώς, *gen.* Πετεῶο (Homer).

Obs. 4. See about the anomalous accent of this decl. § 11, 8.

§ 38.—*Third Declension—Gender.*

1. The terminations of the words belonging to this decl. are too various to allow of any rule, and must be remembered individually. There are, however, a few which are pretty steady. See the *Obs.*

2. The final ς, on the whole, is more the characteristic of the *masc.* and *fem.*, and a short vowel in the end-syllable is generally the characteristic of the *neut.* gender. There are no neuters whatever in ξ and ψ.

Obs. The terminations ων, *gen.* ωνος and ονος, those in νς and ξ and ψ, fluctuate between the masc. and fem. gender, and are therefore the most difficult to be ranked under a strict rule. No regard is had in the exceptions to personal denominations like ἡ μήτηρ, *mother,* ἡ δάμαρ, *wife,* the gender of which is a matter of course (§ 32, 2). But where we say '*without exception,*' there are no personal denominations of a different gender.

Of the *Masculine* Gender are

The words in ευς, as ὁ ὀρεύς, *mule,* ἀμφορεύς, *amphora,* without exception.

The substantives which have ντος in the *gen.*, ὁ τένων, ονος, *tendon,* ὁ ὀδούς, όντος, *tooth,* ὁ ἱμάς, άντος, *leather strap;* except the names of a few towns, § 32. *Obs.* 4. 2.

Those in ηρ, as ζωστήρ, except the *fem.* ἡ γαστήρ, *belly,* ἡ κήρ, *fate,* and with poets also ἡ ἀήρ and ἡ αἰθήρ, and the contracted neuters, which see below.

Those in ως, *gen.* ωτος, as γέλως, *laughter,* ὁ ἔρως, *love.*

Those in ην, as ὁ μήν, *month,* ὁ αὐχήν, *neck;* except ἡ φρήν, *mind,* ἡ, ὁ χήν, *goose.*

The words ὁ ποῦς, ποδός, *foot,* ὁ κτείς, κτενός, *comb.*

Of the *Feminine* Gender are

The words in ω, as ἠχώ, without exception.

Those in ας, which have αδος in the *gen.*, as ἡ λαμπάς, *torch,* with the exception of a few adjectives *generis communis,* as λογάς, σποράς, § 63, 5.

Those in ις, as ἡ πόλις, ἡ χάρις, except the *masc.* ὄφις, *serpent,* ἔχις, *viper,* κόρις, *bug,* ὄρχις, *testicle,* μάρις, *a measure of liquids,* (*gen.* εως,) κὶς, *wood-worm,* λῖς, *lion,* (ιὸς,) δελφὶς (ῖνος): and ὁ, ἡ ὄρνις, (θος,) ἡ, ὁ τίγρις, (ιος,) ἡ, ὁ θὶς, (ινὸς,) *heap, shore.*

Abstract substantives in της, (Latin *tas,*) as ἡ μικρότης, 'littleness,' *parvitas,* without exception; and the words ἡ χεὶρ, *hand,* ἡ φθεὶρ, *louse,* ἡ ναῦς, *vessel,* ἡ ἐσθὴς, ῆτος, *garment.*

Of the *Neuter* Gender are

The words in α, η, ι, υ, as τὸ σῶμα, *body,* κάρη, *head,* μέλι, *honey,* ἄστυ, *city,* without exception.

Those which have a short end-syllable with ε and ο, without exception, as τὸ τεῖχος, τὸ ἦτορ, and the neuter adjectives in ες, εν, ον.

Those in αρ, as τὸ ἦπαρ, τὸ νέκταρ, with those contracted from -εαρ into ηρ, as τὸ ἔαρ, ἦρ, *spring,* τὸ κέαρ, κῆρ, *heart,* τὸ στέαρ, στῆρ, *suet, fat.* Only ὁ ψὰρ, *starling,* is excepted.

The words in ωρ, which are not personal denominations, as τὸ ὕδωρ, τὸ τέκμωρ, &c., except ὁ ἰχὼρ, (*gore, matter, water of the blood,*) and ὁ ἀχὼρ (*running soreness of the head*).

Those in ας, *gen.* ατος and αος, as τὸ τέρας, ατος, *prodigy,* τὸ δέπας, αος, *goblet;* except ὁ λᾶς, λᾶος, *stone,* and ὁ or τὸ ΚΡΑΣ, κρατὸς, *head.*

There are no other neuters of this decl. beside τὸ πῦρ, *fire,* τὸ φῶς, *light,* τὸ οὖς, *ear,* τὸ σταὶς, *dough.*

The words in ας are generally *masc.* when the *gen.* is αντος—*fem.* when it is αδος—and *neut.* when it is ατος and αος.

§ 39.—*Inflection of the Third Declension.*

1. We must distinguish in any declinable word the *root* and the *termination* of the case. The *nom. sing.* in the two first decl. has itself a particular termination; but in the third it is added only in the following cases, as,

Second decl. λόγ-ος, λόγ-ου, λόγ-ῳ,
Third decl. θὴρ, θηρὸς, θηρί.

2. But even in the third decl. the *nomin.* seldom is an absolutely unaltered root like θήρ: in most instances the end-syllable of the root is changed, either by an *addition,*

gen. βότρυ-ος, (*root* βοτρυ,) *nom.* βότρυς,

or by a *subtraction,*

gen. σώματ-ος, (*root* σωματ,) *nom.* σῶμα,

or by a *change,*

gen. κανόν-ος, (*root* κανον,) *nom.* κανών[1].

[1] The root of a word with regard to its *inflection* very frequently differs from its *etymological root.* To him who does not carefully attend to this, it may appear more natural, for instance, to consider σωμ as the root, and α, ατος, as terminations. But part of this termination, the α at least, belongs to the formation of the word, and not to the decl., which here is the main point. It is true that in the first two decl. the original formation of the word and its declinable *desinences* often run one into the other, (as λόγ-ος, λόγ-ου,) and cannot be distinctly and methodically separated. But in the third decl., as the word θὴρ shows, the terminations of the other cases are distinct from the root, which is the point to be alone attended to here.

Obs. To be enabled to decline a word of the third decl. correctly, it is absolutely necessary to know the *nomin.* and one of the other cases, which commonly is the *gen.* But it is far easier to trace the *nomin.* in the *gen.* than *vice versâ;* because the root, which here is of essential importance, is generally unaltered in the *gen.*, but not so in the *nomin.* On consulting a dictionary, the *gen.* ought always to be carefully remembered along with the *nomin.* We far more frequently hit, in reading, on the *gen.*, *dat.*, &c., of an unknown word; and to find this in the dictionary, we must be able to discover the *nomin.* in the *gen.*, &c. Some directions for this purpose will be given.

§ 40.

1. The most general alterations which a root undergoes in the nomin.[1] are

1.) The addition of a ς (as βότρυς, βότρυ-ος, ἅλς, ἁλ-ός).

2.) In words of the *masc.* and *fem.* the change of the ε and ο of the root into η and ω in the *nomin.* (as εἰκὼν, εἰκόν-ος, ἀληθὴς, ἀληθέ-ος.)

2. To apply this correctly, we must distinguish two principal cases, viz. whether there be before the termination of the casus either, 1. a *consonant*, or, 2. a *vowel.*

§ 41.

1. Whenever the termination of the casus is preceded by a *consonant*, and the *nomin.* takes the ς, it first follows of course from the general rule, that this ς coalesces with the letters γ, κ, χ, and β, π, φ, and becomes ξ and ψ, as

κόραξ κόρακ-ος, ὄνυξ ὄνυχ-ος,
ὦψ, ὠπ-ὸς, χάλυψ χάλυβ-ος.

2. These *nomin.* in ξ and ψ never alter the ε and ο of the *root*, (φλὲψ, φλεβὸς, φλὸξ φλογὸς, Αἰθίοψ Αἰθίοπος,) excepting only ἡ ἀλώπηξ, ἀλώπεκος.

3. But when the letter immediately before the termination is δ or τ or θ, it disappears, according to the general rule, before the ς, as

λαμπὰς λαμπάδος, Δωρὶς Δωρίδος, κηλὶς κηλῖδος,
ὄρνις ὄρνῑθος, κόρυς κόρῡθος, ἡ Πάρνης Πάρνηθος,
τέρας τέρᾰτος, χάρις χάρῐτος.

Hereto must be added, that if the letter τ is preceded by κ, κ is, after having cast off τ, changed into ξ; νύξ νυκτὸς, ἄναξ ἄνακτος.

4. The letters ν and ντ also disappear before the ς, but the

[1] With regard to all the following examples the learner must be informed that the statement *βότρυς βότρυ-ος*, for instance, means that '*the root βοτρυ*, which results from the gen. *βότρυ-ος*, becomes *βότρυς* in the *nomin.*'

short vowel is then lengthened in the way stated § 25, 4. (with *ντ* it is constantly the case, with *ν* generally,) as

γίγᾱς γίγαντος, χαρίεις χαρίεντος, ὀδοὺς ὀδόντος, δελφὶς, (long ι,) δελφῖνος[1], *Φόρκῡς Φόρκῡνος, μέλᾱς μέλᾶνος, κτεὶς κτενός*[2].

5. But when the *nomin.* does not take the ς, it is only *ν* or *ρ*, of all the consonants, which is left with the *nomin.* (*θὴρ θηρ-ὸς, αἰὼν αἰῶν-ος*). Besides these, there are only such roots as end in *τ*, which frequently take no ς, in which case the *τ* must be cast off[3], *ex. gr.*

σῶμα σώματ-ος, Ξενοφῶν Ξενοφῶντ-ος.

But in all instances where the *nomin.* ends in *ν* or *ρ*, the *ε* and *ο* in the *masc.* and *fem.* are changed into *η* and *ω*:

λιμὴν λιμέν-ος, ῥήτωρ ῥήτορ-ος, γέρων γέροντος.

6. A few neuters, which have *ατος* in the *gen.*, take an *ρ* instead of ς in the *nomin.*: as *ἦπαρ ἥπατ-ος.* (Compare § 16. *Obs.* 1. f.)

7. The usual instances, where the termination of the casus is preceded by a consonant, are accordingly the following:

the *gen.* in {*γος, κος, χος* / *βος, πος, φος*} of the *nomin.* in {*ξ* (*φλὸξ*, &c.) / *ψ* (*ὦψ*, &c.)}

„ „ „ *δος, τος, θος* of the *nomin.* in ς, as *λαμπὰς, λαμπάδος*, &c.

but especially

ατος of the *nomin.* in {*α* (*σῶμα, ατος*) / *ας* (*τέρας, ατος*) / *αρ* (*ἦπαρ, ατος*)}

„ „ „ *νος* of the *nomin.* in {*ν* (*Πὰν, Πανὸς*) / ς (*ῥὶς, ῥινὸς*)}

but especially

ενος and *ονος* of the *nomin.* in *ην* and *ων*, (*λιμὴν λιμένος, εἰκὼν εἰκόνος*):

„ „ „ *ντος* of the *nomin.* in {*ας, εις, ους, υς*, (*φὰς φάντος, θεὶς θέντος,*) (*δοὺς δόντος, φὺς φύντος,*) / *ων* (*γέρων, οντος*):

[1] Dictionaries and grammars also state the *nom.* of those which have *ινος* in the *gen.* as being *ιν*, but in the most ancient writers we always find *δελφὶς, ἀκτὶς, ῥὶς*, &c.

[2] There is only *εἷς* to be added, which see below, § 70.

[3] Hence *γάλα, γάλακτος*, (see the Anom.) may thus be accounted for; in the same manner the vocat. *ἄνα* (of *ἄναξ ἄνακτος*), and *γύναι* (of the antiquated form ΓΥΝΑΙΞ, see Anom. *γυνὴ*,) since all these forms must, as they adopt no *σ*, cast off their consonants in the final syllable. § 4, 5.

the *gen.* in ρος of the *nomin.* in ρ (*θὴρ, θηρὸς*, &c.):
but especially
„ „ „ ερος and ορος of the *nomin.* in ηρ and ωρ,
(*αἰθὴρ αἰθέρος, ῥήτωρ ῥήτορος,*)
and of two neuters in ορ,
ἄορ, (*sword,*) and *ἦτορ* (*breast*).

8. The following isolated instances are better remembered each separately:

ὁ, ἡ, ἅλς ἁλὸς, salt, sea.
τὸ μέλι μέλιτος, honey; τὸ κάρη κάρητος, head.
ἡ νὺξ νυκτὸς, night; ὁ ἄναξ ἄνακτος, king.
ἡ δάμαρ δάμαρτος, wife.
ὁ ποῦς ποδὸς, foot.

and some others stated in the list of *Anomalous* words, § 58, especially *γάλα, θέμις, μάρτυς, οὖς, χείρ.*

Obs. 1. The quantity of the penultimate syllable of the *gen.*, whenever owing to *α, ι, υ*, is not easily discovered, and can be determined only by authorities, as is that of the nominatives of other words; see the list of the words where it is long, in the *Appendix*, p. 458. But it may be laid down as a rule that the said syllable is long in all the substantives which have in the *gen.*

ανος, ινος, υνος,

as, for instance, *Πὰν Πᾶνὸς, παιὰν παιᾶνος, ῥὶς ῥῖνὸς, δελφὶς δελφῖνος, μόσυν μόσῡνος.*

Obs. 2. The end-syllables of the *nomin.*, the quantity of which is not determined above, generally are like the penultimate of the *gen.* Hence, (with a few exceptions in poets,) *ὄρνῖς -ῖθος, κηλὶς,* (long *ι*,) *ἶδος, παιὰν,* (long *α*,) *ᾶνος.* And in similar instances the length must be observed in pronunciation before *ξ, ψ*: the accent frequently shows it, as *θώραξ -ακος,* (*Ion. θώρηξ -ηκος,*) in *φοίνιξ -ῑκος, κήρυξ -ῡκος* (with later writers *φοῖνιξ, κῆρυξ*): on the contrary, *αὔλαξ -ᾰκος,* &c.

Obs. 3. All monosyllabic *nomin.*, excepting the pronoun *τὶς*, are long: hence *πῦρ πῠρός.*

Obs. 4. The few words which have *νθος* in the *gen.* throw off only the *θ* before the *ς* of the nomin., and retain, contrary to the usual practice of the Greek language, the *ν*, as *ἕλμις, ἕλμινθος,* (*earth-worm,*) *Τίρυνς, Τίρυνθος* (§ 25. *Obs.* 2).

Obs. 5. If there be an *η* or *ο* before the termination *εις, εντος*, the contraction generally takes place; as *τιμήεις τιμήεντος*, contracted *τιμῆς*[4] *τιμῆντος, μελιτόεις όεντος*, contr. *μελιτοῦς -οῦντος.* It is the same with the names of towns in *οῦς, οῦντος*, as *Ὀποῦς*, &c.

Obs. 6. The contractions which take place in the participles of the contracted conjugation (*φιλῶν φιλοῦντος, τιμῶν τιμῶντος*, &c.) are best learned in the paradigms of this conjugation. We only observe that such proper names as *Ξενοφῶν, ῶντος*, originate in this contraction.

Obs. 7. Another contraction takes place when the termination *αρ* is preceded by *ε*, as *κέαρ κῆρ,* (*heart,*) *gen. κέαρος κῆρος*, and also *ἔαρ ἦρ,* (*spring,*) of which word we have in prose the resolved form in the *nomin.*, and in the *gen.* and *dat.* the contracted form (*ἔαρ, ἦρος*). The same contraction occurs in some which have a *τ* in

[4] *Il. ι.* 605, according to *Wolf's* reading, which is alone correct.

the *gen.*, but in these the accent does not conform to the rules of contraction, and takes a more convenient place, thus : στέαρ στέατος, contracted στῆρ στητὸς, (*suet,*) φρέαρ φρέατος φρητὸς, (*well,*) δέλεαρ, *gen.* δελέατος δέλητος, (*bait, decoy,*) Θρῄξ, Θρᾷξ, Θρῇξ, *gen.* Θρᾳκὸς, Θρᾳκὸς, Θρηκός. Compare § 28. *Obs.* 10. with § 43. *Obs.* 4.

§ 42.

1. Those words which have a vowel before the termination of the casus, (or, according to § 28, 1, ος *purum* in the *gen.*) take almost all an ς in the *nomin.*, excepting only a few neuters in ι and υ, and feminines in ω.

2. And as, according to § 38. *Obs.*, neuters only can end in syllables, which are short through ε and ο, the *masc.* and *fem.* make of the ε and ο of their other casus their nominatives in η or ευ, ω or ου.

3. Thus arises in particular

the *gen.* in ᾰος of the neuters in ας, (σέλας σέλᾰος,)

„ „ „ ιος and υος of the *nomin.* in ις, ι, and υς, υ, (κὶς κιὸς, δάκρυ, υος,)

„ „ „ ωος of the *nomin.* in ως, (θὼς, θωὸς,)

„ „ „ οος of { the *nomin.* in ους, (βοῦς, βοὸς,) / the *fem.* in ω and ως, (ἠχὼ, όος, αἰδὼς, όος,) }

„ „ „ εος (εως) of { the *nomin.* in ης and ες, (ἀληθὴς, neut. ἀληθὲς, *gen.* έος,) / the *masc.* in ευς, (ἱππεὺς, ἱππέως,) }

and as an isolated instance,

ἡ γρᾶυς γρᾱὸς, *old woman.*

With regard to ναῦς, see the *Anom.*

4. But the *gen.* in

εος and εως

proceed also from the change of the vowel,

1.) in the numerous neuters in ος, as τεῖχος τείχεος,

2.) in most of the *nomin.* in ις and ι, and some in υς and υ, as πόλις πόλεως, ἄστυ ἄστεος.

Obs. 1. A more detailed account of this and of the *gen.* in ως will be found in the *contracted Declension*, to which all these end-syllables are more or less subject.

Obs. 2. The *gen.* in ηος belongs to the dialects ; see below about the words in αυς and ευς, and about πόλις, § 50-52. See also *Anom.* Ἄρης, ἐὺς, πρέσβυς, υἱὸς, and a few *contracted* ones. § 53. *Obs.* 5.

Obs. 3. In all these words (except only γρᾶὸς) the vowels α, ι, υ, before the end-syllable of the *gen.* are short ; hence the polysyllabic nominatives in ας, ις, υς, are likewise short. But the monosyllabic nominatives, adhering to the rule of the preceding §, are constantly long ; as μῦς μῠός. The subst. oxytona in ὺς (ὀφρὺς, ἰχθὺς) are generally long in the nom. and accus. (ὑν.)

§ 43.

The following examples may serve in the main for all instances of the usual decl.

	ὁ, (*wild beast,*)	ὁ, (*age,*)	ὁ, ἡ, (*good* or *evil spirit,*)	ὁ, (*lion,*)	ὁ, (*giant,*)
Sing.					
Nom.	θήρ	αἰών	δαίμων	λέων	γίγᾱς
Gen.	θηρός	αἰῶνος	δαίμονος	λέοντος	γίγαντος
Dat.	θηρί	αἰῶνι	δαίμονι	λέοντι	γίγαντι
Acc.	θῆρα	αἰῶνα	δαίμονα	λέοντα	γίγαντα
Voc.	θήρ	αἰών	δαῖμον	λέον	γίγαν
Dual					
N.A.V.	θῆρε	αἰῶνε	δαίμονε	λέοντε	γίγαντε
G.D.	θηροῖν	αἰώνοιν	δαιμόνοιν	λεόντοιν	γιγάντοιν
Plur.					
Nom.	θῆρες	αἰῶνες	δαίμονες	λέοντες	γίγαντες
Gen.	θηρῶν	αἰώνων	δαιμόνων	λεόντων	γιγάντων
Dat.	θηρσί(ν)	αἰῶσι(ν)	δαίμοσι(ν)	λέουσι(ν)	γίγᾱσι(ν)
Acc.	θῆρας	αἰῶνας	δαίμονας	λέοντας	γίγαντας
Voc.	θῆρες	αἰῶνες	δαίμονες	λέοντες	γίγαντες

	ὁ, (*raven*),	ὁ, ἡ, (*child,*)	ὁ, (*jackal,*)	ὁ, (*wood-worm,*)	τὸ, (*thing,*)
Sing.					
Nom.	κόραξ	παῖς	θώς	κὶς	πρᾶγμα
Gen.	κόρακος	παιδὸς	θωὸς	κιὸς	πράγματος
Dat.	κόρακι	παιδὶ	θωΐ	κΐ	πράγματι
Acc.	κόρακα	παῖδα	θῶα	κὶν	πρᾶγμα
Voc.	κόραξ	παῖ	θὼς	κὶς	πρᾶγμα
Dual					
N.A.V.	κόρακε	παῖδε	θῶε	κίε	πράγματε
G.D.	κοράκοιν	παιδοῖν	θωοῖν	κιοῖν	πραγμάτοιν
Plur.					
Nom.	κόρακες	παῖδες	θῶες	κίες	πράγματα
Gen.	κοράκων	παίδων	θώων	κιῶν	πραγμάτων
Dat.	κόραξι(ν)	παισὶ(ν)	θωσὶ(ν)	κισὶ(ν)	πράγμασι(ν)
Acc.	κόρακας	παῖδας	θῶας	κίας	πράγματα
Voc.	κόρακες	παῖδες	θῶες	κίες	πράγματα

Examples for practice will be found in the *Appendix*.

1. These examples are abundantly sufficient; for as soon as the *nomin.* and *gen.* of a word are known from the preceding §§ and the dictionary, a little reflection readily shows, for instance, how all the words in ξ and ψ are declined after κόραξ, —those which have δος, θος, and τος, in the *gen.* after παῖς

παιδὸς,—and χιὼν χιόνος, ποιμὴν ποιμένος, after δαίμων δαίμονος,—but ὀδοὺς ὀδόντος, and even θεὶς θέντος, after λέων λέοντος, and lastly ἦπαρ ἥπατος after πρᾶγμα ατος. But there are still some directions requisite concerning the *accus.* and *voc. sing.* and the *dat. pl.*; see the following §§, and about the *gen.* in ως, §§ 51, 52.

2. *Dialects.* Independently of what will be stated in the following §§, we merely observe here, 1.) that the end-syllable οιν of the *dual* is lengthened by Epic poets, just as in the second decl., as ποδοῖιν for ποδοῖν: 2.) that the Ionic dialect sometimes lengthens the *gen. pl.*, when it has the circumflex, by adding an ε, as, for instance, *Herod.* χηνέων for χηνῶν, from χὴν χηνός.

3. *Quantity.* The terminations of casus in ι, α, and ας, are constantly short in the third decl. (compare *Obs.* II. 5. to the first decl., and below, in § 52, the exceptions to the words in ευς.)—With regard to the quantity of the final syllable of the nomin. and of the penultimate of the *gen.*, see the *Obs.* to the preceding §§.

4. *Accent.* The principal rules in this respect are, that:

1.) in dissyllabic and polysyllabic words the accent continues, as long as its nature allows it, on the same syllable where it is in the *nomin.* (See above, κόραξ, αἰών.)

2.) Monosyllabic words throw the accent in the *gen.* and *dat.* of the three numbers on the termination of the casus. On the termination ων it becomes, conformably to § 33. *Obs.* 7, a circumflex. (See above, θὴρ, κίς.)

3.) The *nomin.*, *accus.*, and *vocat.*, on the contrary, never have the accent on the termination of a casus[1].

From the second rule are excepted,

a.) the participles, as θεὶς θέντος, ὢν ὄντος, &c.

b.) the *pl.* of the adj. πᾶς, πᾶν, (παντὸς, παντὶ,) *gen. pl.* πάντων, dat. πᾶσιν:

c.) some which are become monosyllables by contractions, λᾶας λᾶς, *gen.* λᾶος, (see below the *Anom.*) ἔαρ ἦρ, κέαρ κῆρ, *gen.* ἦρος, κῆρος: but not all, see above, § 41. *Obs.* 7, and below, οἷς, § 50. *Obs.* 6.

d.) the *gen. pl.* and *dual* of the following nine words: παῖς,

[1] It ought, however, to be remembered, that in this decl. the final syllable of the word (σωτ-ὴρ) is constantly different from the final syllable of the casus, (σωτῆρ-α,) § 39, 1.

θὼς, ὁ δμὼς, (*slave,*) ὁ Τρὼς, (*Trojan,*) τὸ φῶς, (*light,*) ἡ φῴ̱, (*burn,*) ἡ δᾴ̱, (*torch,*) τὸ ΚΡΑΣ, (*head,*) and of the anomalous τὸ οὖς, (*ear,*) ὁ σὴς (*moth*): hence παίδων, θώων, δμώων, Τρώων, φώτων, φῴδων, δᾴδων, κράτων, ὤτων, σέων, and in the *dual* παίδοιν, &c.[2]

e.) the lengthened Epic *dat. pl.* in εσι, εσσι, § 46. *Obs.*

§ 44.—*Of the Accusative Singular.*

1. The principal termination of the *accus.* in this decl. is α: but the words in ις, υς, αυς, ους, have

the accus. in ν,

changing simply the ς of the *nomin.* into ν, as in the other declensions, and retaining the quantity. This is the only form in those words which have a vowel before the termination of the casus, as βοῦς, (gen. βοὸς,)—βοῦν, δῠ̱ς, (δῠ̱ὸς,)—δῠ̱ν, and the same with ἰχθὺν, πόλιν, γῠ̱ᾶν, &c.

2. But those which have an additional consonant in the *gen.*, have always α when the last syllable of the *nomin.* is accented, (as ἐλπὶς, ἴδος—ἐλπίδα, ποῦς, ποδὸς—πόδα.) When the last syllable of the *nomin.* is unaccented, they generally take ν, but frequently also α, as ἔρις, ιδος—ἔριν and ἔριδα, κόρυς, υθος—κόρυν and κόρυθα, εὔελπις, ιδος—εὔελπιν and εὐέλπιδα, πολύπους, οδος—πολύπουν and πολύποδα.

Obs. 1. Λᾶας, contr. λᾶς (*stone*), *gen.* (λάαος) λᾶος, has also λᾶαν, contr. λᾶν, in the *accus.* See likewise the *Anom.* κλεὶς, and § 49. *Obs.* 7. to the words in ω and ως.

Obs. 2. Poets, but not Attic poets, have also retained of the ancient language βόα for βοῦν, εὐρέα for εὐρὺν, &c.

§ 45.—*Of the Vocative.*

1. It frequently occurs in this third decl. that a word might have a distinct *vocat.*, but commonly, and with Attic writers in particular, its *vocat.* is the same with the *nomin.* We shall state the rules by which some end-syllables may form a distinct *vocat.*, and leave it to the student to notice the words in which it really is distinct.

2. The end-syllables ευς, ις, υς, and the words παῖς, γραῦς, βοῦς, throw their ς off, and those in εὺς take the circumflex, (§ 11, 3.)

[2] The accentuation of several of these words is still a vestige of a contraction from the older forms, παΐς, φωΐς, δαΐς, ΚΡΑΑΣ, σΰας: in the others it proceeds from the wish to distinguish them from the gen. of the words αἱ Τρωαὶ, ὁμωαὶ, θωὴ, (*penalty,*) ὁ φὼς, (*man,*) which have the same sound.

as βασιλεὺς, *vocat.* ὦ βασιλεῦ—Πάρι, Δωρὶ, Τῆθυ, ἡδὺ, &c.—παῖ, γραῦ, βοῦ.

3. Those in ας and ις, before whose ς an ν has been dropped, do the same; but then they commonly resume the ν, as for instance τάλᾱς, ᾰνος, ὦ τάλᾰν,—Αἴᾱς, αντος, ὦ Αἶαν,—χαρίεις, εντος, ὦ χαρίεν. Yet several names in ᾱς, αντος, barely take the long α, as Ἀτλᾱς, αντος.

4. The words of which the *nomin.* ends in η or ω, merely shorten this *vowel* in the *vocat.;* but in general only when the other casus also have ε or ο, see above δαίμων and λέων: it is the same with μήτηρ, ἔρος, ὦ μῆτερ,—ῥήτωρ, ορος, ὦ ῥήτορ,—Σωκράτης, εος, ὦ Σώκρατες.

5. The feminines in ὼ and ὼς make the *vocat.* in οῖ, (§ 11, 3.) as Σαπφὼ, ὦ Σαπφοῖ,—Ἠὼς, ὦ Ἠοῖ.

Obs. 1. From the rule 4. are excepted those which have the accent on the end-syllable; as, ποιμὴν, ένος, ὦ ποιμὴν (*shepherd*); but only substantives, not adjectives (as for instance, ὦ κελαινεφές). These three, πάτερ, ἄνερ, δᾶερ, from πατὴρ, ἀνὴρ, δαὴρ (*husband's brother*), *gen.* έρος, also follow the general rule, but remove the accent.

Obs. 2. The words which retain the long vowel in the other cases, continue unchanged in the *vocat.:* hence ὦ Πλάτων (*gen.* ωνος), ὦ Ξενοφῶν (ῶντος), ὦ ἰητὴρ (ῆρος), ὦ Κράτης (ητος). There are but three among them which shorten the vowel in the *vocat.:* Ἀπόλλων, ωνος,—Ποσειδῶν, ῶνος,—σωτὴρ, ῆρος, (*deliverer,*) *vocat.* ὦ Ἄπολλον, Πόσειδον, σῶτερ, and they likewise throw the accent back.

Obs. 3. When the accent is in the *nomin.* on the penultimate syllable, it may be moved further back in the *vocat.* (§ 12, 2. a.) on shortening the final syllable; but this is done only in some words (θύγατερ, κακόδαιμον, Σώκρατες, Ἄπολλον), not in others, as for instance, χαρίεν, δαΐφρον, Παλαῖμον. Compare § 41, 5. note 3.

Obs. 4. It may easily be supposed, that the names of objects, which usually are not apostrophised, when once the case occurs, retain preferably the form of the *nomin.*, as ὦ ποῦς, ὦ πόλις, and such like. But this is also frequently done, especially by Attic writers, with such words and names as Κρέων, Αἴας, τάλας, σωτὴρ, and such like.

Obs. 5. The word ἄναξ (*king*) has, on petitioning a divinity, a peculiar *vocat.*, ὦ ἄνα, (*crasis,* ὦνα,) else it is ὦ ἄναξ (ὦναξ).

§ 46.—*Of the Dative Plural.*

1. When the termination σιν, σι, of the *dat. pl.* is preceded by a consonant, the same general rules are observed (§ 41.) as with the ς of the *nomin.* See above κόραξ, παῖς, αἰὼν, likewise Ἄραψ Ἄραβος—Ἄραψιν, ἦπαρ ἥπατος—ἥπασιν, &c.

2. If in these instances the vowel of the oblique casus differs from the vowel of the *nomin.*, it continues so in the *dat. pl.* (δαίμων, ονος, δαίμοσι,—ποῦς, ποδὸς, ποσὶν,—ἀλώπηξ, εκος, ἀλώπεξιν.) But, if ντ is dropped, the vowel is, according to § 25, 4. necessarily lengthened; see above λέων, γίγας: hence also ὀδοὺς, όντος,

ὀδοῦσι,—τυπεὶς, έντος, τυπεῖσιν. But when the ν alone is dropped, the vowel remains short, κτεὶς, κτενὸς, κτεσίν.

Obs. 1. The adjectives (not the participles) in εις, εντος, have merely ε, as φωνήεις, εντος, φωνήεσιν.

3. When there is a vowel immediately before the end-syllable σιν, σι, consequently when there is ος *purum* in the *gen.*, the vowel remains unchanged as in the other oblique casus, (ἀληθὴς, έος, ἀληθέσι,—τεῖχος, εος, τείχεσι,—δρῦς, δρυὸς, δρυσίν.) But when the *nomin. sing.* has a diphthong, the *dat. pl.* likewise has the diphthong; as

βασιλεὺς, έως, . . . βασιλεῦσι
γραῦς, γραὸς, . . . γραυσὶ
βοῦς, βοὸς, ... βουσίν.

Obs. 2. The old and Epic language has in all words instead of σι(ν), -εσσι(ν), more rarely -εσι(ν), and as this termination begins with a vowel, it is appended exactly like that of the other casus, as ἰχθύ-εσσι, κοράκεσσι, παίδεσσι, βόεσσι, βασιλέεσσιν, ἀνάκτεσι. In monosyllabic words this form of the *dat.* retains the accent on the first syllable; as παίδεσσιν, ἴνεσι, from παῖς, ἴς. See the *dat.* in ασι in the following §, and other exceptions below in the words in εὺς, and in the *Anom.* υἱὸς and χείρ.

§ 47.—*Syncope of some words in ηρ.*

1. Some words in ηρ, *gen.* ερος, drop the ε in the *gen.* and *dat. sing.* and in the *dat. pl.*, and introduce an α after the ρ instead of the ε in the *dat. pl.*, only, as πατὴρ (*father*).

Gen. (πατέρος,) πατρὸς, *dat.* (πατέρι,) πατρὶ, *accus.* πατέρα, *vocat.* πάτερ.

Dual. N. A. πατέρε, G. D. πατέροιν.

Pl. πατέρες, *gen.* πατέρων, *dat.* πατράσι, *accus.* πατέρας.

2. The following (with some anomalies in the accent) are declined in the same way:

μήτηρ, (μητέρος,) μητρὸς, μητρὶ, μητέρα, μῆτερ, (*mother,*)
ἡ γαστὴρ, (γαστέρος,) γαστρὸς, γαστρὶ, γαστέρα, γαστὴρ, (*belly, stomach,*)
θυγάτηρ, (θυγατέρος,) θυγατρὸς, τρὶ, τέρα, θύγατερ, (*daughter,*)
Δημήτηρ, (Δημήτερος,) Δήμητρος, Δήμητρι (*Ceres*):

the last of which also makes its *accus.* Δήμητρα according to this rule: *Voc.* Δήμητερ. See about ἀνὴρ the *Anom.*

Obs. 1. Poets sometimes neglect this *syncope*, and say, for instance, πατέρος, θυγατέρεσσι, and sometimes employ it where it usually does not occur, as θύγατρες, θυγατρῶν, &c., πατρῶν (Homer).

Obs. 2. The accent of these forms is very anomalous: 1.) in the full form, (excepting the compound Δημήτηρ,) it always is on the ε, and hence is removed on it in

μήτηρ, θυγάτηρ : 2.) after the ε has been thrown out of most of the *gen.* and *dat.* the accent goes over to the termination, (μητρὸς, θυγατρῶν, θυγατράσι,) which else occurs only in words with a monosyllabic *nomin.*: 3.) Δημήτηρ on the contrary draws the accent back in all syncopated forms, Δήμητρος, &c., but θυγάτηρ, when it is syncopated by poets, only in the *nomin.* and *accus.* (θύγατρα, θύγατρες, θύγατρας.)

Obs. 3. Γαστὴρ has in the *dat. pl.* γαστράσιν and γαστῆρσιν. Even ἀστὴρ, ἔρος, (*star,*) which else is not syncopated, has yet ἀστράσιν.

§ 48.—*Contracted Declension.*

1. There are but few of the words, which have ος *purum* in the *gen.*, which are not contracted in some of their forms, though it is by no means the case in all the forms to which the contraction might apply in conformity to the general rules.

2. Their contraction indeed differs in some respects from the general rules; a deviation of this kind is stated in the following rule:—

The contracted *accus. pl.* of the third decl. is constantly like the contracted *nomin. pl.*

Obs. 1. Thus, for instance, ἀληθέες, βόες, are regularly contracted ἀληθεῖς, βοῦς, and the contraction of the *accus.* ἀληθέας, βόας, is, contrary to the general rules, exactly the same, even in words which commonly are not contracted in the *nomin. pl.* See the only exception from this rule § 53, 2.

Obs. 2. There can be, properly speaking, no ὁλοπαθῆ (§ 33, 5.) in this decl., because the *nomin.* has no particular end-syllable like the other casus. But the termination of the *nomin.* may be pure of itself, and therefore subject to contraction. This must then be considered as occurring in the root, and not in the decl. (κέαρ κῆρ, Ὀπόειϛ Ὀποῦς,) and when the gen., which is contracted in the same way, is known, (κῆρ, κῆρος, Ὀποῦς, οὔντος,) the rest of the decl. proceeds as usual. Hence this contraction has already been noticed above, § 41. *Obs.* 5-7. It is only when both the terminations of the word and the casus are pure, and afford a double capability of being contracted, that it cannot be separated from the usual contraction; see below, § 53, 3.

Examples for the practice of the following principal instances of contraction are given in the *Appendix.*

§ 49.

The words in ης and ες, *gen.* εος, (which properly are all adjectives,) the neuters in ος, *gen.* εος, and the fem. in ω and ως, *gen.* οος, are contracted in all the casus in which two vowels meet.

Sing.	ἡ, (*a trireme,*)	τὸ, (*a wall,*)	ἡ, (*an echo,*)
Nom.	τριήρης	τεῖχος	ἠχὼ
Gen.	τριήρεος, τριήρους	τείχεος, τείχους	ἠχόος ἠχοῦς
Dat.	τριήρεϊ, τριήρει	τείχεϊ, τείχει	ἠχόϊ, ἠχοῖ
Acc.	τριήρεα, τριήρη	τεῖχος	ἠχόα, ἠχὼ
Voc.	τρίηρες	τεῖχος	ἠχοῖ

Dual.			
N.A.V.	τριήρεε, τριήρη	τείχεε, τείχη	ἠχὼ
G. D.	τριηρέοιν, τριηροῖν	τειχέοιν, τειχοῖν	Second decl.
Plur.			
Nom.	τριήρεες, τριήρεις	τείχεα, τείχη	ἠχοὶ
Gen.	τριηρέων, τριηρῶν	τειχέων, τειχῶν	Second decl.
Dat.	τριήρεσι(ν)	τείχεσι(ν)	
Acc.	τριήρεας, τριήρεις	τείχεα, τείχη	
Voc.	τριήρεες, τριήρεις	τείχεα, τείχη	

No substantives, strictly so called, terminate in ης, *gen.* εος; and with τριήρης the word ναῦς is to be understood. Besides the adjectives, there are many proper names ending in ης, *gen.* εος, as Διομήδης, and some in κράτης, as Σωκράτης, the decl. of which follows that of τριήρης, except that they frequently form their accus. after the first decl. in ην. (See § 56. *Obs.* 4.)

The neuter adj. in ες, excepting this termination, are declined exactly like the neuters in ος: thus (from ἀληθὴς) neut. ἀληθὲς, *pl.* τὰ ἀληθέα, ἀληθῆ.

Obs. 1. The feminines in ὼ and ὼς are used merely in the *sing.* The *dual* and *pl.*, when needed, follow the second decl. See about the masc. ἥρως the *Anom.*

Obs. 2. The *dual* in η, for instance, Aristoph. *Thesm.* 282. ὦ περικαλλῆ Θεσμοφόρω, deviates from the general rule, as it is a contraction from εε (see § 28, 3). The Attics also employed the resolved form; as τὼ γένεε, Plato *Polit.*

Obs. 3. The Attic writers never neglect the contraction in these words, except in the *gen. pl.* We generally find in several of those writers ἀνθέων, κερδέων, τριηρέων, &c. and in the *gen.* of Ἄρης, (*Mars,*) Ἄρεος. The resolved forms of the words in ὼ and ὼς are no longer met with even in the Ionic dialect.

Obs. 4. Several compound *adj. paroxytona* in ης, derived from ἦθος, continue also *paroxytona* in the *gen. pl.*; as συνήθης, τῶν συνήθων, (*resolved* συνηθέων,) αὐτάρκης, αὐτάρκων, &c. Compare the adverbs in ως, § 115. *Obs.* 1. Even the *gen. pl.* τριηρῶν, which is accented above according to the rule, is commonly accented τριήρων, as coming from the adj. τριήρης.

Obs. 5. With regard to the deviating contractions of the words which have an additional vowel before the usual contraction, see below, § 53.

Obs. 6. The Dorians and Epic poets contract the *gen.* εος into ευς, according to § 28. *Obs.* 5. as τοῦ γένευς from τὸ γένος.

Obs. 7. The accent of the *accus.* of the words in ὼ (τὴν ἠχὼ) is contrary to the rule of § 28. *Obs.* 9. Those in ὼς, however, (and there are but two, ἠὼς and αἰδὼς,) are correctly accented τὴν ἠόα, ἠῶ. The Ionic dialect frequently has the *accus.* of both in οῦν, as Ἰὼ Ἰοῦν, ἠὼς ἠοῦν.

§ 50.

All other words which have ος *purum* and which are contracted, admit the contraction only in the *nom. accus.* and *vocat. pl.*, and partly in the *dat. sing.* We first notice those in υς, *gen.* υος, and those in ις, when in the Ionic and Doric dialect they

have ιος in the *gen.*, and to these we annex the decl. of βοῦς and γραῦς, the similarity of which with those words terminating in υς and ις will be best seen by their being placed next each other.

Sing.	ἡ, (*a fish,*)	ἡ, (*a city,*)	ὁ, ἡ, (*an ox, or a cow,*)	ἡ, (*an old woman,*)
Nom.	ἰχθὺς	πόλις	βοῦς	γραῦς
Gen.	ἰχθύος	πόλιος	βοὸς	γρᾱὸς
Dat.	ἰχθύϊ	πόλιι, πόλῑ[1]	βοΐ	γρᾳΐ
Acc.	ἰχθὺν	πόλιν	βοῦν	γραῦν
Voc.	ἰχθὺ	πόλι	βοῦ	γραῦ
Dual.				
N. A.	ἰχθύε	πόλιε	βόε	γρᾶε
G. D.	ἰχθύοιν	πολίοιν	βοοῖν	γραοῖν
Plur.				
Nom.	ἰχθύες, ἰχθῦς	πόλιες, πόλῑς	βόες, βοῦς	γρᾶες, γραῦς
Gen.	ἰχθύων	πολίων	βοῶν	γραῶν
Dat.	ἰχθύσι(ν)	πόλισι(ν)	βουσὶ(ν)	γραυσὶ(ν)
Acc.	ἰχθύας, ἰχθῦς	πόλιας, πόλῑς	βόας, βοῦς	γρᾶας, γραῦς
Voc.	ἰχθύες, ἰχθῦς	πόλιες, πόλῑς	βόες, βοῦς	γρᾶες, γραῦς

The contraction of γρᾶες and γρᾶας into γραῦς deserves notice, as uncommon. (The Ion. dialect has γρηῦς, γρηὸς, &c. without any contraction.) See about ναῦς, which partly conforms to this, the *Anom.*

Obs. 1. Epic poets also contract the dat. νῐ : ἰχθυῖ, (νέκυς, νέκυῐ,) νεκυῖ.

Obs. 2. The Dorians said, βῶς, βῶν. This word has this *accus.* in Homer (*Il.* η. 238) when it is employed in the fem. gender for an *ox-hide, shield ;* compare *Il.* μ. 105. βόεσσιν.

Obs. 3. The Attic writers frequently neglect the contraction in the words belonging to this §, mostly in the *nomin. pl.*, and habitually in monosyllabics, as κίες, μύες, δρύες, γρᾶες, βόες : often also ἰχθύες, &c.

Obs. 4. Through this contraction the *pl.* becomes again like the *nomin. sing.;* which is very remarkable. And even when the quantity is different, the accent at least does not always inform us of it ; as ὁ βότρῡς and τοὺς βότρῡς.

Obs. 5. Besides κὶς none retain, in common language, the formation in ις, ιος, but a few isolated forms of τίγρις, *tiger,* πόρτις, *heifer,* πόσις, *husband,* ἡ μῆνις, *wrath,* ἡ τρόπις, *keel,* (which also partly take a δ in the *gen.*, see § 56. *Obs.* 5.) ; further, a few proper names like Ἴφις, and the adjectives in ις and ι (see § 63, 1). The larger number of the remaining words in ις, which do not take a consonant, are declined entirely according to the following §.

Obs. 6. The word ὄϊς (*sheep*) also follows the above decl. (Text 2.) and consequently has the *gen.* ὄϊος, *nom. accus. pl.* ὄϊς (long ι) : but the *nom. sing.* generally is contracted, ἡ οἶς. The decl. then is, *gen.* οἰὸς, *dat.* οἰΐ, *accus.* οἶν, *pl.* οἷες, οἷας, contr. οἷς (likewise ἡ, αἱ, and τὰς, οἷς). Homer has, however, in the *dat. pl.* ὄεσσιν, viz. instead of ὄεσι according to the following §.

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[1] About the shortened *dat.* Κλέοβι, see § 28. *Obs.* 11.

Obs. 7. Most words in ους follow the second contracted decl. like πλοῦς, ῥοῦς, νοῦς, There are only two words declined like βοῦς, viz. χοῦς, (see the *Anom.*) and ῥοῦς when it signifies *sumach*, yet both without any contraction.

§ 51.

1. Most words in ις and ι, and a few in υς and υ, retain the vowel of the *nomin.* in common language only in the *nomin.*, *accus.* and *vocat. sing.*; in all the other cases they change it into ε, and then the *dat.* εῖ becomes ει, and the *pl.* εες and εας become εις, and the neuter εα becomes η: but there is no other contraction.

2. The substantives in ις and υς, besides, have what is called

The Attic Gen.

by making the *gen. sing.* ως, (instead of ου,) and in the *dual* ῳν[1], (instead of οιν,) and accenting the three *gen.*, as if the last syllable were short. (See § 11, 5 and 8.)

3. Neuters in υ and ι have the usual *gen.* ἄστυ, ἄστεος, ἀστέων: πέπερι πεπέρεος.

4. Hence arises for substantives the following usual decl.:—

Sing.	ἡ, (*a city,*)	ὁ (*an ell,*)	τὸ, (*a town,*)		*Plural.*	
Nom.	πόλις	πῆχυς	ἄστυ	πόλεις	πήχεις	ἄστη
Gen.	πόλεως	πήχεως	ἄστεος	πόλεων	πήχεων	ἀστέων
Dat.	πόλει	πήχει	ἄστει	πόλεσι(ν)	πήχεσι(ν)	ἄστεσι(ν)
Acc.	πόλιν	πῆχυν	ἄστυ	πόλεις	πήχεις	ἄστη
Voc.	πόλι	πῆχυ	ἄστυ	πόλεις	πήχεις	ἄστη

Dual			
N. A.	πόλεε	πήχεε	ἄστεε
G. D.	πόλεῳν	πήχεῳν	ἀστέοιν

5. Adjectives in υς, υ, have the usual *gen.*, and do not contract the neut. pl., *ex. gr.*

ἡδὺς, *neut.* ἡδὺ, *gen.* ἡδέος, *dat.* ἡδεῖ,
pl. ἡδεῖς, *neut.* ἡδέα, *gen.* ἡδέων.

Obs. 1. Most words in υς are declined according to the preceding §. There is only πέλεκυς, and partly ἔγχελυς and πρέσβυς, (see the *Anom.*) which follow the decl. of πῆχυς. Besides πῶϋ, (which, however, is nowhere found contracted,) there is a considerable number of names of plants and minerals in ι, as σίναπι, κιννάβαρι, &c. which are declined like ἄστυ.

Obs. 2. Attic poets have also the *gen.* ἄστεως for the sake of the metre, and later writers employ it likewise in prose. (Plut. Sull. 13. πεπερέως.)

Obs. 3. Ionic writers make always ιος of those in ις, (πόλιος, &c.) according to the

[1] Grammarians state it as Attic; but in our Attic works we have γενεσέοιν and κινησέοιν, &c.

preceding article. There is also a *gen.* εος, but only in Attic poets; they shorten the *gen.* εως for the sake of the metre; πόλεος, ὕβρεος, &c. Epics have the Ionic formation; only in the *dat.* they use εῖ, to avoid the cacophony of ι, for instance, πόσις, πόσιος, πόσεϊ. Hence, when they contract this *dat.*, they often make it ει, (πόλει,) instead of ῖ, which is peculiar to Ionic and Doric prose (πόλῑ). But the Ionic form of the words in υς of this decl., excepting ἔγχελυς, is εος, ει: πῆχυς, πήχεος, &c.

Obs. 4. Πόλις is the only word which with Epics has πόληος in the *gen.*, and then the *accus.* is πόληα.

Obs. 5. Contractions like πηχῶν, and (of the adj. neuter ἥμισυ) *gen.* ἡμίσους, *pl.* τὰ ἡμίση, belong to the time when the Attic writers were sinking.

§ 52.

The words in εὺς have also the Attic *gen.*, but merely the *gen. sing.* in ως without any peculiarity in the accent, because the accent in the *nomin.* always is on ευς, and must, according to § 43. *Obs.* 4. 1, remain on the penultimate syllable. The contraction in these words too extends barely to the *dat. sing.* and *nom.* and *accus. pl.*, in which latter case εας, however, is more usual.

Sing.	ὁ, (*king,*)	*Dual.*	*Plural.*
Nom.	βασιλεὺς	βασιλέε	βασιλεῖς
Gen.	βασιλέως	βασιλέοιν	βασιλέων
Dat.	βασιλεῖ		βασιλεῦσι(ν)
Acc.	βασιλέᾱ		βασιλέᾱς, βασιλεῖς
Voc.	βασιλεῦ		βασιλεῖς.

Obs. 1. The long *α* in the *accus. sing.* and *pl.* is an Attic peculiarity. Writers, not Attics, or what are called κοινοί, (§ 1, 9.) employ the accus. εῖς. But poets, even the Attics, sometimes contract the *accus. sing.* έα into ῆ (*Il. o.* 339. Aristoph. *Acharn.* 1151).

Obs. 2. The old Attics (Thuc., Aristoph.) contract the *nomin. pl.* into ῆς, as οἱ ἱππῆς, οἱ Μαντινῆς, which termination is erroneously written with the *iota subscriptum*, since it comes from the old ῆες. (See the following *Obs.*)

Obs. 3. The Ionic dialect constantly has βασιλῆος, βασιλῆϊ, ῆᾰ, ῆᾰς, &c. The form έος, εῖ, occurs rarely, and is only peculiar to the poets. See about the *dat. pl.* βασιλέεσσι, and (from ἱππεὺς) ἱππήεσσι, § 46. *Obs.* 2.

§ 53.

1. There are some deviations in the Attic contraction of the third decl., when there is a vowel either *before* or *after* an ε. The termination εα then is not contracted into η, but into α, as ὑγιὴς, (*sound,*) *accus. sing.* and *neut. pl.* ὑγιέα, contr. ὑγιᾶ, (and the same with εὐφυᾶ, ἐνδεᾶ,) κλέος, *pl.* κλέεα, κλέα.

2. Even those terminations of the words in εὺς, which commonly are not contracted, absorb in this way the ε before α, ας,

and ως, in some words; as χοεὺς, (*measure of liquids*, see the *Anom.* χοῦς,) *gen.* χοῶς, (for χοέως,) *accus.* χοᾶ, *accus. pl.* χοᾶς, (for χοέας,) Πειραιεὺς, *gen.* Πειραιῶς, *accus.* Πειραιᾶ: ἀγυιεὺς, τοὺς ἀγυιᾶς, and a few more. These are the few instances where the contracted *acc. pl.* differs from the contracted *nom. pl.*

3. This produces in proper names ending in κλέης, contr. κλῆς, a double contraction, but commonly merely in the *dat.*, as

Nom. Περικλέης—Περικλῆς
Gen. Περικλέεος, contr. Περικλέους
Dat. Περικλέεϊ—Περικλέει—Περικλεῖ
Acc. Περικλέεα—Περικλέα
Voc. Περικλέες—Περίκλεις

Decline in the same way Ἡρακλῆς, (*Hercules*,) and others.

Obs. 1. The doubly contracted *accus.* occurs seldom; for instance, Ἡρακλῆ. That we also meet with Ἡρακλῆν (but only in later writers) may be accounted for from what is stated § 56. *Obs.* 4.

Obs. 2. Sometimes there is, instead of a contraction, an *elision* of one of the vowels, for instance, *vocat.* Ἡρακλες, (by way of exclamation in the later prose-writers,) and in the poets the *gen.* Σοφοκλέος, *dat.* Ἡρακλέϊ, Homer ὑπερδέα, (instead of εᾶ,) for ὑπερδείᾳ from -εής, σπέσσι for σπέεσσι.

Obs. 3. This *elision* may also serve to account for the unaccented termination α, *ex. gr.* in τὰ κλέα, which, because of the contraction, should be long, being short in the Epic poets. Compare § 28. *Obs.* 11.

Obs. 4. The learner must carefully notice which words, and which terminations of each word, have the usual form, or this peculiar contraction. We constantly find ἁλιέα, ἁλιέας, (from ἁλιεύς,) but of ὑγιὴς the *accus. pl.* ὑγιεῖς, never -ᾶς.

Obs. 5. The Ionic dialect always has ὑγίεα, Ἡρακλέεα, ἐνδεέες, &c., and the ancient poets contract the two first ε into ει or η: for instance, from κλέος, σπέος, we find the *gen.* κλεῖος, *pl.* κλεῖα, *dat.* σπεῖι, and σπῆϊ, further Ἡρακλῆος, ῆϊ, ῆα. See the *Anom.* about χρέος, χρέως.

§ 54.

1. Of the neuters in ας, these two, κέρας, *horn*, and τέρας, *prodigy*, have ατος in the *gen.*, but cast off the τ in the Ion. dialect:

κέρατος, κέραος, τέρατος, τέραος,

and the three following, γῆρας, *old age*, γέρας, *honour*, κρέας, *flesh*, constantly have merely αος.

2. This produces the following contraction:—

	Sing.	*Dual.*	*Plural.*
N. A. V.	κέρας	κέραε, κέρᾱ	κέραα, κέρᾱ
Gen.	κέραος, κέρως	κεράοιν, κερῷν	κεράων, κερῶν
Dat.	κέραϊ, κέρᾳ		κέρασι(ν)

Obs. 1. The word τέρας admits the contraction only in the *pl.* (τέρα, τερῶν,) the Attics use solely τέρατος in the *sing.*; and of κέρας also the form ατος has continued in use along with the contraction. The three others commonly occur only contracted; αος is in all writers a mere Ionic form.

3. The remaining neuters in ας, αος, take only the forms ᾳ and α, for instance, σέλας, (*light,*) δέπας, (*goblet,*) τῷ σέλᾳ, δέπᾳ, *pl.* τὰ σέλα, δέπα. It is the same with δέρας, σφέλας, and others.

Obs. 2. The middle syllable ρα is originally long in κέρας, (κέρᾱτα, Anacr. 2. Eurip. *Bacch.* 919.) Hence the lengthened κεράατα and τεράατα of the (later) Epics.

Obs. 3. But the end-syllable, for instance, of τὰ γέρα, κρέα, is also used as short (see § 28. *Obs.* 11, and more particularly, Buttm. *Complete Gr. Gr.*).

Obs. 4. The α of these words is often changed in the decl. into an ε by the Ionians, as if the *nomin.* were in ος: for instance, κέρεος, τὰ γέρεα, κρέεσσιν, and others. Some old words have barely this form, see the *Anom.* βρέτας, οὖδας, and partly κνέφας.

§ 55.

1. The comparatives in ων, neut. ον, *gen.* ονος, (§ 67. 68.) drop the ν in the *accus. sing.* and in the *nomin.*, *accus.*, and *vocat. pl.* and contract the two vowels, but without this contraction the ν never is dropped, not even by the Ionians; *ex. gr.*

Sing.	*Plur.*
Nom. μείζων, (*greater,*) *N.* μεῖζον	μείζονες, contr. μείζους
Gen. μείζονος	μειζόνων
Dat. μείζονι	μείζοσι(ν)
Acc. μείζονα, contr. μείζω, *N.* μεῖζον	μείζονας, contr. μείζους
Voc. μεῖζον	μείζονες, contr. μείζους

Neut. pl. τὰ μείζονα, contr. μείζω.

Dual.

N. μείζονε, *G.* μειζόνοιν.

The Attics are as fond of the forms μείζονα and μείζονας as of the contracted forms; μείζονες occurs rarely.

2. The Attics contract in the same way, though it is rather harsh, the *accus.* of the two names Ἀπόλλων, ωνος, and Ποσειδῶν, ῶνος (*Neptune*).

Accus. Ἀπόλλωνα Ἀπόλλω, Ποσειδῶνα Ποσειδῶ.

Obs. The poets also have κυκεών, (*drink of various ingredients,*) κυκεῶνα—κυκεῶ (Epic, κυκειῶ).—Compare about this contraction, and some similar ones, εἰκών, ἀηδών, the following §. *Obs.* 6. d. *Obs.* 7.

§ 56.—*Anomalous Declension.*

1. There is an anomaly in a decl., when one or more cases

of a noun are declined in a particular way different from the *nomin.*; see, for instance, *ἀνὴρ, κύων, γάλα,* in the list of *Anomalous* or *Irregular Nouns.*

Obs. 1. Among these mere deviations of the decl. must also be ranked the decl. of foreign and later Greek names in ς with a long vowel, as

Φιλῆς. gen. Φιλῆ, dat. Φιλῇ, accus. Φιλῆν, vocat. Φιλῆ,
Ἰησοῦς, gen. Ἰησοῦ, dat. Ἰησοῦ, accus. Ἰησοῦν, vocat. Ἰησοῦ.

2. But most deviations from the regular formation consist in what is called an interchange of forms. In the Greek language one and the same word, especially in the old Greek, frequently had more than one form of inflection, though its signification did not vary. It is true that in the polished language there was but one of these forms in use; yet the other often maintained itself, sometimes for the sake of euphony, and sometimes by mere chance, especially in poetry; for instance, *Δημήτηρ* and *Δήμητρα* (*Ceres*); *δάκρυον*, anciently *δάκρυ, υος* (*tear*).

Obs. 2. Under this head must also be ranked when a masc. in *ος* is at the same time a neuter in *ος* of the third decl., as *ὁ* and *τὸ σκότος, darkness, σκύφος, a drinking-vessel, ὄχος, chariot;* further prolongations of the fem. endings of the first decl., as *σελήνη, ἀνάγκη, Ion. σεληναίη, ἀναγκαίη, Ἀθηνᾶ, (Minerva,)* with Epics *Ἀθήνη, Ion. Ἀθηναίη,* and a number of female names in *η* with the Epic form *εια*: *Πηνελόπη, Πηνελόπεια, Περσεφόνεια, Τερψιχόρεια,* &c.—Several proper names have already double forms in the *nomin.*, (for instance, *-κλῆς* and *-κλος, Ἰφικλῆς* and *Ἴφικλος,*) and poets may use sometimes one form, sometimes the other, as the verse requires; Homer always has *Πάτροκλος* in the *nomin.*, but in the *accus. Πάτροκλον* and *Πατροκλῆα*, in the *vocat. Πάτροκλε* and *Πατρόκλειες*; and yet this cannot be considered as a *metaplasm*, of which we are going to treat presently.

3. As such double forms originated at a time when people had no idea of grammar, but every form and termination was always alone before their eyes without any regard to the others, it naturally followed that of two inflections, especially in declensions, they used in one case one, and in another the other, and thus the noun in use became a true *anomalon;* for instance, *γυνὴ* should follow the first decl., but makes *γυναικὸς* in the *gen.* from the unused *nomin.* ΓΥΝΑΙΞ: *ναῦς* has in the *accus. ναῦν*, but in the *dat. νηΐ* (from the form *νηῦς*, which is merely *Ionic*). See these words below in the list, and compare *Ζεὺς, ὕδωρ, γόνυ, δένδρον, πῦρ.*

4. But frequently these double forms were used, more or less, together in one casus, as *υἱὸς, gen. υἱοῦ*, and (after a *nomin.* of the third decl.) *υἵος*: see this word in the list, and

compare also *θέμις, κοινωνὸς, ὄρνις, χοῦς.* Such a word is called in Latin *abundans*[1].

5. When such double forms presuppose but one *nomin.*, from which they differ in their decl., the word is called a

Heterocliton:

for instance, Οἰδίπους, *gen.* Οἰδίποδος, and after the contracted second decl. Οἰδίπου. But when one casus presupposes an obsolete *nomin.*, it is called a

Metaplasmus:

for instance, δένδρον, ου, *dat. pl.* δένδροις, and (as from τὸ ΔΕΝΔΡΟΣ) δένδρεσιν.

6. It is likewise a *metaplasm*, when *neuters pl.* in *α* are made of masc. in ος, which is done in prose—especially with

τὰ δεσμὰ, σταθμὰ, σῖτα.

These forms are used in some particular connexions instead of οἱ δεσμοὶ, &c.

Obs. 3. The greatest part of the common and poetical anomalous nouns consists of *Heteroclites* and *Metaplasms*, or is a mixture of both. Those which must be noticed separately, are stated in alphabetical order in § 58, but we will previously bring several classes, to which many belong, under one point of view.

Obs. 4. *Heteroclites* are the words in ης, which are declined after the first and third decl., some throughout, as *μύκης, mushroom, gen.* ου and ητος: especially proper names, as Δάρης, *gen.* ου and ητος (see *Anom.* Θαλῆς): others in part. All compound proper names in particular, which have εος in the *gen.*, form the *acc.* in η and ην: Σωκράτης, *gen.* (εος,) ους, *acc.* Σωκράτη, (Plato,) and Σωκράτην (Xenoph.).—And the Ionians form, *vice versâ*, the *acc. sing.* and *pl.* of the words in ης of the first decl. after the third, as,

τὸν δεσπότεα, *pl.* τοὺς δεσπότεας, from δεσπότης, ου,
Μιλτιάδεα from Μιλτιάδης, ου[2].

Obs. 5. Some words in ις, which partly take a δ in the inflection, and partly not, constitute another kind of *Heteroclites;* for instance, *μῆνις, (wrath,) μήνιος* and *μήνιδος*, and several proper names, as Ἀνάχαρσις, ιδος (Aristotle) and εως, (Plutarch,) and the feminines in ις, ιδος, as *πανήγυρις, μῆτις,* Ἶσις, Θέτις, &c. commonly have ιος in the Doric and Ionic dialect.—Under this head must also be reckoned some Epic *datives* with the shortened ι, (according to § 28. *Obs.* 11.) as δαΐ for δαΐδι.

Obs. 6. The *nominatives* ending in ως, ων, ωρ, occasion likewise several changes, in some of which it is, however, doubtful whether one of the forms ought not rather to be considered as a contraction. Of this kind are

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[1] Many, however, can only be said to be (*abundantia*) abounding for us in the grammar, since we are under the necessity of noticing at once in the aggregate, what was the practice at different periods, in different dialects, or of different writers; for instance, the various inflections of *θέμις*.

[2] Names formed like patronymics, as Μιλτιάδης, Εὐριπίδης, and most of those which are not compounds, like Σωκράτης, &c., as Αἰσχίνης, Ξέρξης, Γύγης—with the exception of this Ionism, constantly follow in Greek the first decl., though they are declined in Latin entirely after the third (*gen. Miltiadis, Xerxis*, &c.).

a.) ως, *gen.* ω and ωος. Thus Μίνως, πάτρως, μήτρως, yet in the *pl.* commonly πάτρωες, &c. See *Anom.* κάλως, and compare ἥρως.

b.) ως, *gen.* ωτος. These words sometimes drop the τ : ὁ ἱδρώς, (*sweat,*) ἱδρῶτι, ἱδρῶτα, has an Attic double form, τῷ ἱδρῷ, τὸν ἱδρῶ, considered as a contraction, (like κέρατι, κέρᾳ,) but agrees likewise with the forms of the Attic second decl., just as χρωτὶ, χρῷ (*Anom.* χρώς). See a more obvious transition to the Attic second decl. in the *Anom.* γέλως, and some adjectives, (εὐρύκερως, &c.) § 63. *Obs.* 5.

Such words as have in the *nominat.* already two usual forms, can strictly neither be ranked amongst the *Heteroclites* nor amongst Metaplasms. Such are

c.) *Nom.* ως and ος. Even ἔρως, ωτος, (*desire, love,*) which clearly is of the third decl., has a poetical double form, ἔρος, *acc.* ἔρον. It therefore cannot surprise us, if some words of the Attic second decl. have cases of the common second decl. ; for instance, ταὼς, *nomin., pl.* ταῲ and ταοί. See See also *Anom.* κάλως and γέλως.

d.) *Nom.* ως and ων. Here the change partly takes place already in the *nomin.*: ὁ ταὼς, *gen.* ὼ, and ταὼν, *gen.* ῶνος, (*peacock,*) ὁ τυφὼς, ὼ and τυφὼν, ῶνος, (*whirlwind,*) ἡ ἄλως, (*threshing-floor,*) *gen.* ω and ωος, also ἄλων, ωνος. The forms of the third decl. are more usual with all of them in the *pl.* The *accus.* Ἀπόλλω, Ποσειδῶ, κυκεῶ, § 55, may be compared with them.

e.) Some feminines in ων have a collateral form in ω, *gen.* ους : γλήχων, ωνος, (*pennyroyal,*)—γληχὼ, οῦς, Γοργὼν, όνος, in old authors Γοργὼ, οῦς.

Metaplasms.

Obs. 7. Under this head must be considered—

I. Subst. of the fem. gender terminating in ων, the collateral forms of which (unlike those in *Obs.* 6. e.) have been lost, *ex. gr.*

of εἰκὼν, όνος, (*image,*) we find also *gen.* εἰκοῦς, *acc.* εἰκὼ, *acc. pl.* εἰκοὺς,
of ἀηδὼν, όνος, (*nightingale,*)—*gen.* ἀηδοῦς,
of χελιδὼν, όνος, (*swallow,*)—*coc.* χελιδοῖ,

though we might also assume a contraction in the manner of μείζων, &c.

II. One *subst.* in ωρ, which points to a disused *nomin.* in ως, *ex. gr.*

ἰχὼρ, ῶρος, (*water of the blood,*)—Homer has the *accus.* ἰχῶ [3], instead of ἰχῶρα.

Obs. 8. Lastly, we find in Epic and Lyric poets, instead of the usual terminations in the cases of some words, others of a shorter or simpler form, the analogous *nomin.* of which is wanting ; especially forms of the third decl. with the terminations ος, ι, α, ες, εσι, instead of the usual ones after the first and second decl. ; for instance,

instead of ἀλκῇ, (of ἡ ἀλκὴ, *strength,*)—ἀλκὶ of ΑΛΞ,
„ „ κρόκην, (of κρόκη, *woof in weaving,*)—κρόκα of ΚΡΟΞ,
„ „ ἀΐδου, ἀΐδῃ, ἄΐδῆν, (of ὁ ἀΐδης, *infernal regions,*)—ἄϊδος, ἄϊδι, ἄϊδα of ᾍΑΪΣ,
„ „ κλάδῳ, (of ὁ κλάδος, *twig,*)—κλαδὶ, pl. κλάδεσι of ΚΛΑΣ,
„ „ ἀνδραπόδοις, (of τὸ ἀνδράποδον, *slave,*)—ἀνδραπόδεσσι as if of ΑΝΔΡΑΠΟΥΣ,
„ „ ὑσμίνῃ, (of ἡ ὑσμίνη, *battle,*)—ὑσμῖνι of ΥΣΜΙΣ,

and some others. Of this kind are likewise

αἱ στάγες, for σταγόνες, *drops.*

[3] All these appearances are cleared up, when we have correct notions of the uniformity of all the decl., and perceive that the first and second decl., with their double forms, are properly nothing but old contractions and mutilations of the third. Thus the *acc.* ω of the Attic second decl. is connected with the contracted *acc.* ω of the third ; that in ν of the third with the first and second ; the *Ion.* δεσπότεα appears less irregular, &c. See Buttm. *Complete Gr. Gram.* § 33. *Obs.* 3.

θέραπα, θέραπες, for *θεράποντα, ες, attendant.*

μάστι, μάστιν, (of ΜΑΣΤΙΣ,) for *μάστιγι, α,* of *ἡ μάστιξ, scourge.*

Some of these forms cannot even conveniently be considered as known *metaplasms,* but barely as isolated casus of old words ; for instance,

τὴν νίφα, (*snow,*) of ΝΙΨ :

for the usual name of *snow* is *χιών,* and *νιφὰς* has a derivative meaning (*snow falling in large flakes*). Further the casus

τῆς στιχὸς, pl. στίχες, ας, of ΣΤΙΞ,

cannot be traced to the prosaic *ὁ στίχος,* (*line,*) on account of the difference of the gender.

Obs. 9. A very particular anomalous decl. is effected in Epic poetry by the very frequent use of

the termination *φιν* or *φι,*

employed instead of the *dat.* or *gen. sing.* and *pl.,* and is appended chiefly according to the following analogy : as

— *οφιν* to nouns of the second decl. ; for instance,

στρατὸς, στρατόφιν :

— *ηφιν* to those of the first decl. ; for instance,

κεφαλή, κεφαλῆφι, βία, βίηφιν[4] :

— *εσφιν* to the neuters in *ος, gen. εος* ; for instance,

ὄχος, στῆθος—ὄχεσφι, στήθεσφιν.

Peculiarities and deviations (as *κράτεσφι* of ΚΡΑΣ, *κρατὸς,*) must be left to individual observation. It may, besides, safely be admitted that this form originally had a mere adverbial and chiefly local signification, exactly like the similar terminations *θι, θεν* : hence *ὄρεσφιν,* (*in the mountains,*) *κεφαλῆφι* (*λαβεῖν*), *at the head, θύρηφι, out of doors;* and the meaning was frequently determined by the addition of a prep., as *ἐπ' ἰκριόφιν, on the deck of a ship ; διὰ στήθεσφι, through the breast ;* and thus originated the habit of adding this form to all prepositions, which else govern the *dat.* or *gen.* in lieu of these casus. This continued to be its most frequent use by far, and it is but in few instances that we meet with this form without a prep., instead of a casus ; for instance, *ἀγλαΐηφι πεποιθὼς, trusting to courage ; βίηφι, by force ;* and most rarely instead of the pure *gen.,* as *ὀστεόφιν θὶς, a heap of bones.* But this form also assimilates to the real casus, as it often is grammatically connected with it, as *ἀπὸ πλατέος πτυόφιν,* and even frequently added to both the subst. and the adj. *κρατερῆφι βίηφι,* which, however, is also done with the undisputed local syllable *δε* in *ὄνδε δομόνδε.*

§ 57.—*Defectives and Indeclinables.*

1. *Defectives* are chiefly such words as, owing to their nature, occur but in one number, as *αἰθὴρ,* and the following plurals, *τὰ ἔγκατα,* (third decl.) *entrails,* *οἱ ἐτησίαι, monsoons,* *αἱ δυσμαὶ, setting of the sun, west ;* and the names of festivals, as *τὰ Διονύσια,* &c.

2. Words which are in common use only in particular connexions, the principal of which are

the neuters *ὄναρ,* (*dream, vision,*) and *ὕπαρ,* (*true apparitions,*) merely as *nomin.* and *acc.*

[4] As grammarians assume that this syllable is a mere appendage to the requisite casus, they place the *iota subscriptum* under the *η* when it is the *dat.,* in order to distinguish it from the *gen.* This is evidently incorrect.

τὸ ὄφελος and τὸ ἦδος, (*use, utility,*) merely as *nomin.*, for instance, τί ἂν ἡμῖν ὄφελος εἴης; *of what use wouldst thou be to us?*

μάλη, (the ancient form instead of μασχάλη, *shoulder,*) in the expression ὑπὸ μάλης (*under the arm*).

See also ὦ μέλε and ὦ τὰν, in the list. Of this kind are likewise several which from original nouns are become perfect adverbs, as the *accus.* ἐπίκλην, ἐξαίφνης, properly ἐξ αἴφνης, and the like, § 115. *Obs.* 3, 5. Lastly, those which want some cases; see the *Anom.* ἀρνὸς, πρέσβυς, ὅσσε.

3. *Indeclinables* are only some foreign words, (as τὸ πάσχα,) the letters of the alphabet ἄλφα, μῦ, &c., and of genuine Greek words, most cardinal numbers (§ 70). The *participium neutrum* τὸ χρεὼν of the impers. χρὴ, is also in some respects indeclinable. See about τοῦ χρεὼν, Buttm. *Complete Gr. Gram.* § 57. *Obs.* 4.

Obs. 1. The name of the letter σίγμα is found declined τὰ σίγματα, &c. This might easily be accounted for from its having completely assumed the form of a Greek word; but the correctness of the reading is questionable.

Obs. 2. It is not proper to rank among the *defectives* several old and poetical words which occur but seldom in the oldest poets, and have by mere accident maintained themselves in some casus or other, as νίφα, mentioned in § 56. *Obs.* 8. (see also the *Anom.* λιτὶ, ἡλὲ,) and among the *indeclinables* those of the same kind, which have accidentally maintained themselves merely in the *nom.* (or neuters in the *nom.* and *acc.*) as ἡ δὼς, *gift,* τὸ δέμας, *body.* There may be many words among the latter which the ancients never used in the *gen.* or *dat.*, as δέμας in particular; in that case they are *defectives;* they would be *indeclinables* only, if for instance they occurred in the *gen.* without changing their form, as τοῦ πάσχα. See the list about λίπα.

Obs. 3. Some such short collateral forms of known words, as we have seen § 56. *Obs.* 8, in other cases are also met with in the *nomin.* only, and therefore improperly pass for being indeclinable. And it is still more incorrect to consider them as arbitrarily abbreviated from forms in use by the ancient poets, since they are rather remnants of the old language before it was analogically polished; more perfect forms have subsequently been adopted in lieu of them. Such are:

τὸ δῶ [1], perfect form, τὸ δῶμα, *house.*

τὸ κρῖ, (*barley,*) perf. ἡ κριθὴ, of which the former cannot be an abbreviation, since the gender is different.

τὸ ἄλφι, (*barley-flour,*) perf. ἄλφιτον. The former simple form was probably declined like μέλι, ιτος.

τὸ γλάφυ, (*cave,*) evidently the neuter of an adj. ΓΛΑΦΥΣ, instead of which γλαφυρὸς (*excavated*) was afterwards used.

See also the *Anom.* κάρα, κάρη, which is considered as an abbreviation of κάρηαρ, or κάρηνον, and some adjectives, § 64. *Obs.* 3, 4.

[1] Hesiod has it as a *pl.* (*Th.* 933. χρύσεα δῶ,) but (like the *pl.* κάρα) it may be considered as a contraction.

§ 58.—*List of Irregular Nouns.*

Prefatory Remark.—With regard to the arrangement and use of this list, compare below the prefatory remarks to the *List* of *Anomalous Verbs*. What is there observed about obsolete themes, applies likewise here to obsolete *nomin.*; they are distinguished in both places by capital letters. Whatever relates to common prose, is printed in a larger type, or partly so; whatever is of rare occurrence and poetical, is printed in a small type.

'Αηδών, § 56. *Obs.* 7.
ἀλκί, § 56. *Obs.* 8.
ἅλως and ἄλων, § 56. *Obs.* 6. d.
ἄνα, *voc.*, § 41. *Obs.* 5. a. c. with the note.
ἄϊδος, &c. § 56. *Obs.* 8.
ἄλφι, § 57. *Obs.* 3.
ἄμφω, § 78. 4.
ἀνδραπόδεσσι, § 56. *Obs.* 8.

ἀνήρ, (*a man,*) belongs to words like πατήρ, (§ 47.) but admits the *syncope* in all the cases which have a lengthened termination, and inserts a δ (§ 19. *Obs.* 1): therefore, ἀνδρός, ἀνδρί, ἄνδρα, ὦ ἄνερ, *pl.* ἄνδρες, ἀνδρῶν, ἀνδράσιν, ἄνδρας.

In the Epic poets also regularly ἀνέρος, &c. and in the *dat. pl.* also ἄνδρεσσιν.

'Απόλλων, *acc.* § 55, 2. *voc.* § 45. *Obs.* 2.

ἀργέτος, ι, Epic abbrev. instead of the *gen.* ἀργῆτος, *dat.* ῆτι, from ἀργής (*white*).

"Αρης, (*Mars,*) *gen.* "Αρεος, does not contract this *gen.*, but it does the *dat.* "Αρει—*acc.* "Αρη and "Αρην, § 56. *Obs.* 4.

In Epics Αρηος, "Αρηϊ, "Αρηα. We also meet with the *gen.* "Αρεως. See Buttm. *Complete Gr. Gram.*

ἀρνός, (τοῦ, τῆς, *of the lamb,*) ἀρνί, ἄρνα, *pl.* ἄρνες, *dat.* ἀρνάσι. The *nomin. sing.* is supplied by ἀμνός.

These are the cases of an obsolete *nomin.* APHN or APPHN, *gen.* ενος, whence by *syncope* ἀρνός, &c. like the similar cases of ἀνήρ.

ἀστράσι, § 47. *Obs.* 3.

Βάττος has the metaplast. *gen.* of the first decl. Βάττεω in Herod.

βρέτας, (τό, *an image,*) *gen.* βρέτεος, *pl.* βρέτη (see § 54. *Obs.* 4).
βῶν, *acc.* § 50. *Obs.* 2.

γάλα, (τό, *milk,*) makes γάλακτος, γάλακτι (compare § 41, 5, with the note).

γάλως, (*sister-in-law,*) *gen.* γάλω, *Ion. nom.* γαλόως, *gen.* γαλόω.
γαστήρ, § 47, 2, and *Obs.* 3.
γέλως, (ὁ, *laughter,*) *gen.* ωτος, *acc.* γέλωτα, and (according to the Attic second decl.) γέλων (§ 56. *Obs.* 6. b.)

Homer has also the *dat.* γέλῳ, and in *Od. v.* 346, the *acc.* γέλον, but with the various reading γέλω (§ 37. *Obs.* 2. and § 56. *Obs.* 6. c.).

γλάφυ, § 57. *Obs.* 3.
γλήχων, § 56. *Obs.* 7.

γόνυ, (τὸ, *the knee,*) *gen.* γόνατος, &c. *dat. pl.* γόνασιν (as if of ΓΟΝΑΣ): compare δόρυ, δόρατος.

Ion. γούνατος, &c., and with poets γοννὸς, γουνὶ, *pl.* γοῦνα, γούνων. Compare δόρυ.

Γοργὼν, § 56. *Obs.* 6. e.

γυνὴ, (*wife,*) γυναικὸς, γυναικὶ, γυναῖκα, ὦ γύναι, *pl.* γυναῖκες, ας, γυναικῶν, γυναιξὶν (of ΓΥΝΑΙΞ).

Compare the *voc.* γύναι with ἄνα, § 45. *Obs.* 5, and § 41, note 5. The accent in γυναικὸς is an exception from § 43. *Obs.* 4.

δαΐ, § 56. *Obs.* 5. | δεῖνα, § 73.

δένδρον (τὸ, *tree,*) has the *dat. pl.* commonly δένδρεσι of τὸ δένδρος, which occurs in Ionic writers: compare κρίνον.

The *pl.* δένδρεα, δενδρέοις, comes from another Ionic form, and occurs likewise in common prose.

Διὸς, Διΐ, see Ζεύς.

δόρυ, (τὸ, *spear,*) *gen.* δόρατος, &c. *dat. pl.* δόρασι (of ΔΟΡΑΣ): compare γόνυ, γόνατος.

Ion. δούρατος, &c. The (rather poetical) casus δορὸς, δορὶ, *Ion.* δουρὸς, δουρὶ, *pl.* δοῦρα, δούρων, δούρεσσιν, come from a still simpler form. Compare γόνυ.

δορυξὲ, *voc.* see § 36, note. | δῶ, § 57. *Obs.* 3.
ἔαρ, ἦρος, see § 41. *Obs.* 7. | ἐάων, see ἐΰς.

ἔγχελυς, (ἡ, *eel,*) υος, has in the *pl. Ion.* ἐγχέλυες, &c. *Att.* ἐγχέλεις, ἐγχέλεων (§ 51. *Obs.* 1).

εἰκὼν, § 56. *Obs.* 7.

ἐΰς, (*good,*) an Epic word, of which there is only the *gen.* ἑῆος[1], *acc.* ἑΰς. Also ἠΰς, *acc.* ἠῢν, *neut.* ἠΰ. The Epic *gen. pl.* ἐάων (see § 35. a. *Obs.* 4. c.) comes from another form, ΕΟΣ, α, ον, and its *neut. pl.* τὰ ΕΑ (*goods*).

ἕως, § 37. *Obs.* 2.

Ζεὺς, (*Jupiter,*) *gen.* Διὸς, *dat.* Διΐ, *acc.* Δία, (as if from ΔΙΣ,) and a still less frequent form, Ζηνὸς, Ζηνὶ, Ζῆνα, (from ΖΗΝ,) *voc.* Ζεῦ.

ζὼς, § 64. *Obs.* 2.

ἠλὲ, *Il.* ο. 128. φρένας ἠλὲ, (*madman!*) a *vocat.* abbreviated from the equally rare ἠλεὸς (*Od.* β. 243. φρένας ἠλεέ).

ἦρα, a defective *accus.* in the Epic poets (*love, assistance*).

ἥρως, (*hero,*) *gen.* ωος, contracts in the Attics the *accus.* ἥρωα, ἥρωας, into ἥρω, ἥρως. The short vowel is also absorbed in the other terminations for the sake of the metre, *dat.* ἥρῳ, *nom. pl.* οἱ ἥρως. Compare § 56. *Obs.* 6. a.

[1] The *gen.* ἑῆος in Homer was formerly distinguished from it by the *spiritus,* where the sense seemed to require the pron. possessive *thy;* for instance, παιδὸς ἑῆος, *of thy son.* It was then considered as the *gen.* of an old form, ΕΥΣ for ἑὸς, *his,* which, like other forms of the third pers., (see the *Syntax,* § 127. *Obs.* 5,) was used for the pron. poss. of the second pers. But ἑῆος is the only correct reading. The pronoun here is not expressed, and the adjective ἐΰς supplies it in some degree; just as ἐσθλὸς (*excellent*) is sometimes very ingeniously employed where the pron. poss. might be used; for instance, *Il.* ε. 469. π. 573. Compare especially *Od.* γ. 379, with *Il.* ω. 422. See Buttm. *Lexilogus,* I. 23.

ἠΰς, see ἐΰς.

Θαλῆς, *gen.* Θάλεω, *dat.* Θαλῇ, *acc.* Θαλῆν. We find this name in the oldest and best writers, with the accent removed only in the *gen.*, and with the *Ion. gen.* (Herod., Plato, &c.) The *gen.* Θαλοῦ, and the form Θάλης, Θάλητος, ητι, ητα, are later. To accent the first syllable of the casus after the first decl., excepting Θάλεω, is incorrect.

θέμις, (ἡ, *right, Themis,*) has in the old and Epic writers θέμιστος, *Dor.* θέμιτος, in common language θέμιδος, *Ion.* θέμιος. Even the goddess, with Plato, is in the *gen.* Θέμιτος.

θέραπα, θεράπες, § 56. *Obs.* 8.

θρὶξ, (ἡ, *hair,*) *gen.* τριχὸς, &c. *dat. pl.* θριξὶ, after § 18.

ἱδρὼς, § 56. *Obs.* 6, b. | Ἰησοῦς, § 56. *Obs.* 1.

ἰχὼρ, § 56. *Obs.* 7, 2.

κάλως, (ὁ, *cable,*) *gen.* ω, *acc.* ων, *pl.* also κάλωες and κάλοι, *acc.* κάλους (from ΚΑΛΟΣ): see § 56. *Obs.* 6. a. c.

κάρᾱ, *Att.* κάρη, *Ion.* (τὸ, *head.*) Of the first form, though so frequent in Attic poets, there are no other casus met with in them but the *dat.* κάρᾳ. We have stated above, § 41, 8, that the casus κάρητος, τι, belong to κάρη, but there is besides a more perfect form in the Epic poets, καρήατος, from a more rare *nomin.* κάρηαρ. Compare § 41. *Obs.* 7. We have in the *Hymn to Ceres,* (v. 12.) the *pl.* κάρᾱ (for -αα or -ηα).

To these must be added the poetical forms ΚΡΑΑΣ and ΚΡΑΣ, the *nom. sing.* of which is not to be met with. The first is Epic, and neut. *pl.* κράατα; the other κρατὸς, τὶ, is common to all the poets, and generally masc. *acc. sing.* κρᾶτα, Homer. There is a third form peculiar to Sophocles, *nom.* and *acc. sing.* τὸ κρᾶτα (*Philoct.* 1457).

κέρας, § 54. | κλαδὶ, § 56. *Obs.* 8.

κλεὶς, (ἡ, *key,*) κλειδὸς, has in the *acc.* κλεῖδα, commonly κλεῖν, and in the *pl.* κλεῖδες, κλεῖδας, contr. κλεῖς.

κνέφας, (*darkness,*) prefers in the *gen.* the form -εος, (κνέφους, Aristoph. *Eccl.* 290.) and in the *dat.* ᾳ (§ 54. *Obs.* 4). Epic form -αος, αϊ.

κοινωνὸς, (*partner,*) Xenophon has, instead of its regular *pl.*, κοινῶνες and ας. Compare § 56. *Obs.* 8.

ΚΡΑΑΣ, ΚΡΑΣ, see κάρα.

κρέας, § 54. | κρῖ, § 57. *Obs.* 3.

κρίνον, (τὸ, *lily,*) has a collateral form in the *pl.* τὰ κρίνεα, (Herod.) κρίνεσι, as if of ΚΡΙΝΟΣ. Compare δένδρον.

κρόκα, § 56. *Obs.* 8. | κυκεὼν, § 55. *Obs.*

κύων, (*dog,*) κυνὸς, κυνὶ, κύνα, ὦ κύον, *pl.* κύνες, κυνῶν, κυσὶ, κύνας.

κῶας, (τὸ, *fleece,*) *gen.* κώεος, *pl.* κώεα, § 54. *Obs.* 4.

λᾶας, contr. λᾶς, (ὁ, *stone,*) *gen.* λᾶος, *dat.* λᾶϊ, (§ 43. *Obs.* 4.) *acc.* λᾶαν, λᾶν, (§ 44. *Obs.* 1.) *dat. pl.* λάεσσιν. But we meet also with the *gen.* λάου after the first decl. (as from λάᾱς.)

λίπα, an old subst. neuter, (*oil, grease, fat,* Hippocrates,) for which we also find λίπας. The *dat.* λίπαϊ, λίπᾳ, was shortened in pronunciation, and sounded again like λίπᾰ, particularly in the expression λίπα ἀλείφεσθαι, *to anoint one's*

self with oil. Hither belongs also Homer's λίπ' ἐλαίῳ, which may be considered as the *dat.* of λίπα ἔλαιον (*olive-oil*).

λῖς, (ὁ, *lion,*) *acc.* λῖν. No other casus occurs in the ancient authors.

λὶς, adj. see § 64. *Obs.* 3. 5.

λιτὶ, λῖτα, *dat.* and *acc.* of a *nom.* which is wanting, (*fine linen.*)

μάλη, § 57. 2.

μάρτυς, (*witness,*) makes μάρτυρος, &c. *acc.* μάρτυρα and μάρτυν, *dat. pl.* μάρτυσιν.

μάστι, ιν, § 56. *Obs.* 8. | μέγας, see below, § 64.

μεὶς, is the Ionic *nomin.* of μὴν, (ὁ, *month,*) *gen.* μηνὸς, &c.

μέλε, a *vocat.* which occurs only in familiar conversation, ὦ μέλε, and is addressed to both sexes[2].

μήτρως and Μίνως, § 56. *Obs.* 6. a.

ναῦς, (ἡ, *ship,*) the Attic declension of which is,

Sing.—nom. ναῦς, *gen.* νεὼς, *dat.* νηΐ, *acc.* ναῦν,
pl.—nom. νῆες, *gen.* νεῶν, *dat.* ναυσὶ, *acc.* ναῦς.

The old and Doric form is *gen.* νᾱὸς, (whence νεὼς, according to § 27. *Obs.* 10.) &c., the Ionic νηὸς, νηὸς, &c. *acc.* νῆα and νηῦν. This gives a second Ionic decl. *gen.* νεὸς, *acc.* νέα, *pl.* νέες, νέας. Thucydides has νεοῖν for the *dat.* of the *dual.*

νίφα, § 56. *Obs.* 8.

Οἰδίπους, *gen.* Οἰδίποδος and Οἰδίπου, *dat.* -οδι, *acc.* -οδα and -ουν, *voc.* -ου.

There is an Epic and Lyric collateral form, (as if of the *nom.* Οἰδιπόδης,) viz. *gen.* Οἰδιπόδαο, *Dorice* -ᾱ, *Ionice* -εω, *dat.* -ῃ, *acc.* -ην, *voc.* Οἰδιπόδα.

ὄϊς, οἷς, § 50. *Obs.* 6.

ὄνειρον, (*dream,*) makes as a neuter ὀνείρατος, &c. *pl.* ὀνείρατα. (comp. πρόσωπον.) There is also ὁ ὄνειρος, ου.

ὄρνις, (ὁ, ἡ, *bird,*) ὄρνῑθος, has in the *pl.* a collateral form, (after πόλις,) ὄρνεις, ὄρνεων: compare § 56. *Obs.* 5.

We also meet in the Attic poets with the *acc. pl.* ὄρνῑς (§ 50. πόλις). The Dorians said ὄρνῑχος, ὄρνῑχα, &c. (§ 16. *Obs.* 1. a.) without making the *nomin.* in ξ.

ὄσσε, *nom.* and *acc.* (*eyes,*) is a *dual* only; it makes the *gen.* and *dat.* merely after the second decl. in a *pl.* form; ὄσσων, ὀσσοις, ὄσσοισιν.

οὖδας, (τὸ, *ground,*) οὔδεος, οὔδεϊ (§ 54. *Obs.* 4).

οὖς, (τὸ, *ear,*) *gen.* ὠτὸς, &c. *gen. pl.* ὤτων, (§ 43. *Obs.* 4.) *dat. pl.* ὠσὶν, contr. from οὔας, ατος, Doric *nom.* ὦς.

παῖς, (*child, boy,*) παιδὸς, has in the dissyllabic Epic form πάϊς, πάϊν in the *accus.*

πάτρως, § 56. *Obs.* 6. a. | Πειραιῶς, *gen.* § 53.

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[2] This is considered, (like ἠλὲ above,) as an abbreviation, instead of μέλεε from μέλεος, *unfortunate.* But it also frequently occurs in a good and flattering sense. (Plato *Theæt.* 90. *Schol.*) It may be considered as the expression, '*my friend,*' which is used in both senses.

πλέες, § 68, 6.

πνὺξ, (ἡ, *the place where the people held their assemblies,*) made anciently πυκνὸς, πυκνὶ, πύκνα; afterwards also πνυκὸς, &c.

πολὺς, § 64.

Ποσειδῶν, ῶνος, *acc.* Ποσειδῶ, *voc.* Πόσειδον, (§ 45. *Obs.* 2. §55,2.)

The oldest form is, Ποσειδάων, ονος, Dor. Ποσειδὰν or Ποτειδὰν, ᾶνος, Ion. Ποσειδέων, ωνος.

πόσις, § 50. *Obs.* 5. and § 51. *Obs.* 3.

πρᾶος, πραὺς, § 64, 2.

πρέσβυς, (ὁ,) when it signifies *old man,* has only the *acc.* πρέσβυν, *voc.* πρέσβυ. As *ambassador,* it is used only in the *pl.* (οἱ πρέσβεις, *dat.* πρέσβεισι.) Its deficiencies are supplied by πρεσβύτης, *old man,* and πρεσβευτὴς, *ambassador.*

Isolated and poetical instances, as πρέσβεως, *of the ambassador,* Aristoph. *Acharn.* 93. πρέσβηες, *old men, Scut. Herc.* 245. prove nothing against the common use.

πρόσωπον, (τὸ, *face,*) *pl.* Epic προσώπατα, προσώπασιν. Compare ὄνειρον.

πρόχοος, (ἡ, *ewer,*) Attic πρόχους, *gen.* πρόχου, (§ 60. *Obs.* 5.) passes over to the third decl. in the *pl.*: *dat. pl.* πρόχουσιν, (Aristoph. *Nub.* 272. Eurip. *Ion* 434.) like βοῦς, βουσίν.

πῦρ, (τὸ, *fire,*) makes its *plural* after the second decl. τὰ πυρὰ, *dat.* πυροῖς (Xen. *Anab.* 7, 2).

σάος, σῶς, § 64, 3.

σὴς, (ὁ, *moth,*) *gen.* σεὸς, *pl.* σέες, σέας, *gen.* σεῶν, § 43. *Obs.* 4. In later times, σητὸς, &c.

σκὼρ, (τὸ, *ordure,*) *gen.* σκατὸς, &c. (see ὕδωρ.)

σμῶδιξ, (ἡ, *weal,*) makes σμώδιγγος, &c.

σπέος, § 53. *Obs.* 2 and 5.

στάγες, § 56. *Obs.* 8. | στέαρ, στῆρ, *gen.* στητὸς, § 41. *Obs.* 7.

στιχὸς, (*gen.*) στίχες, § 56. *Obs.* 8.

σῶς, § 64, 3. | σωτὴρ, *voc.* § 45. *Obs.* 2.

τὰν, ὦ τὰν, (*a salutation in common life, O thou*[3]*!* rarely *O ye!*)

ταὼς, § 56. *Obs.* 6. c. d. | τριχὸς, &c. see θρὶξ.

τυφὼς, § 56. *Obs.* 6. d.

ὕδωρ, (τὸ, *water,*) *gen.* ὕδατος, &c., *dat. pl.* ὕδασιν.

See above, σκὼρ, σκατός. The old *nomin.* is ΥΔΑΣ: its interchange with ὕδος (compare § 54. *Obs.* 4.) accounts for the Epic *dat.* ὕδει.

υἱὸς, (*son,*) is regular, but very frequently, and especially in the Attics, also has the following casus, after the third decl., *gen.* υἱέος, *dat.* υἱεῖ, (*acc.* υἱέα,) *dual,* υἱέε, υἱέοιν, *pl.* υἱεῖς, υἱέων, υἱέσιν, υἱέας (υἱεῖς).

Of these the *gen.* and the whole *pl.* are mostly used, even preferably to the regular form. The *acc.* υἱέα is rejected, as well as the reading of the

[3] The reading ὦ 'ταν rests on the absurd derivation from ἔτης, *friend.* ὦ ἔτα.

gen. *υἱέως*. The Ionians make the *gen.* *υἱῆος*, &c. All this is a mere lengthening of the casus, derived from the simplest old form ΥΙΣ, used by the Epic poets, and the accent of which in the *gen.* and *dat. sing.* points to a contraction of *ὕϊ*, *gen.* *υἷος*, *dat.* *υἱῖ*, *acc.* *υἷα*, *pl.* *υἷες*, *dat.* *υἱάσι*, with the *α* inserted (like *πατράσιν*, *ἀρνάσιν*,) because the diphthong *υι* is not used before a consonant.

ὑσμῖνι, § 56. *Obs.* 8.

φάρυγξ, (*ἡ*, *throat*,) *υγγος*, poetically *φάρυγος*, &c.

φρέαρ, *gen.* *φρέᾱτος* and *ἄτος*, contr. *φρητὸς*, &c. See § 41. *Obs.* 7.

χεὶρ, (*ἡ*, *hand*,) has in the *gen.* and *dat.* of the *dual* *χεροῖν*, and in the *dat. pl.* *χερσὶν* (with poets also *χερὸς*, *χερὶ*, and *χεροῖν*).

χελιδὼν, see § 56. *Obs.* 7. | *χέρηϊ*, &c. and *χέρεια*, § 68, 2.

χοῦς, (*ὁ*, '*a measure of liquids*,' CONGIUS,) is partly regular, (after *βοῦς*,) *χοὸς*, *χοΐ*, *χοῦν*, *pl.* *χόες*, *χόας*, but as it properly is a contraction of *χοεὺς*, (Hippocr.) the better Attic forms, *gen.* *χοῶς*, *acc.* *χοᾶ*, *acc. pl.* *χοᾶς* [4], come from this, according to § 53, 2. But *χοῦς*, *ὁ*, (*earth heaped up*,) has merely *gen.* *χοὸς*, *acc.* *χοῦν*, &c. See *πρόχους*.

χρέων, § 57, 3.

χρέως [5], (*τὸ*, *debt*,) an Ionic-Attic form for *χρέος*, (*gen.* *χρέους*,) has *gen.* again *χρέως*, *pl.* *χρέα*, (§ 53. *Obs.* 2.) &c. The *dat.* is wanting in both numbers. The Epic poets have *χρεῖος* and *χρείως* in the *nomin.*

χρὼς, (*ὁ*, *skin*,) *gen.* *χρωτὸς*, &c. Ionic *χροὸς*, *χροΐ*, *χρόα*. The Attic *dat.* *χρῷ* is used merely in the expression *ἐν χρῷ* (§ 56. *Obs.* 6. b).

ὦ τὰν, see *τάν*. | *ὠτὸς*, see *οὖς*.

§ 59.—*Of the Adjectives.*

1. The Greek language, by its distinction of genders (motio), has two classes of adjectives; the *first* comprises adjectives of three terminations, the *second* adjectives of two terminations, in the last of which the masc. and fem. have a common form (they are, as in Latin, *communis generis*). There is, properly speaking, no third class of adjectives, since the few which might be enumerated in this class are not, as in Latin, *generis omnis*. See § 63, 3-5, and the seeming exception, *ibid. Obs.* 2.

[4] Which must not be confounded with *χοὰς*, from *αἱ χοαὶ*, *libations in honour of the dead*.

[5] Hitherto *χρέως* frequently occurred in our editions as *nomin.* and *accus.*; it has now been restored also as a *gen.* from MSS., for instance, Demosth. *c. Timoth.* 1189, 25. 1203, 16. The form itself may be explained by the verb *χράω*. The oldest form of the substantive was ΧΡΑΟΣ, *gen.* ΧΡΑΟΥΣ, and from this arose the *nomin.* and *gen.* *χρέως*, just as *λαὸς* and *λαοὺς* made *λεώς*. *Χρέος* is the abbreviation.

2. The *fem.* of adjectives of three terminations always follows the first decl.

3. The *neuter* always has in the *nomin.*, and consequently in the three similar casus, (§ 33. *Obs.* 5.) a particular form, but which in the other casus is declined like the *masculine.*

Obs. To decline adjectives correctly, we need only to know the *gen. masc.* beside the *nomin.*

§ 60.—*Adjectives in* -ος.

1. The adjectives in -ος are the most numerous; they correspond to the Latin adjectives in *us*, and either are, like them, of three terminations,

Masc. ος, *fem.* η or ᾱ, *neuter* ον;

or of two terminations,

common ος, *neuter* ον.

See the few which have the *neuter* in ο, among the pronouns, § 74.

2. Most adjectives are of three terminations; whenever there is a vowel or ρ before the final syllable, they have in the *fem.* ᾱ, *gen.* ας, else always η. Thus, for instance,

κοῦφος, κούφη, κοῦφον, (*light,*)
φίλος, φίλη, φίλον, (*dear, friendly,*)
δεινὸς, δεινὴ, δεινὸν, (*dreadful,*)

but

νέος, νέα, νέον, (*young,*)
φίλιος, φιλία, φίλιον, (*benevolent,*)
ἐλεύθερος, -έρα, -ερον, (*free,*)
πυῤῥὸς, -ὰ, -ὸν (*red*).

Obs. 1. Only those in οος have in the *fem.* η: ὄγδοος, ὀγδόη, θοὸς, θοή. But when ρ precedes, they also make the *fem.* in α: ἀθρόος, ἀθρόα. The *fem.* in α is always long, except in δῖος, δῖα, δῖον, (*divine,*) and some adjectives in ειος. See Buttm. *Complete Gr. Gram.*, and πότνια, § 64. *Obs.* 3. Respecting the accent, see § 34. *Obs.* III. 1, 2.

3. The following adjectives in ος are partly always, and partly usually, of two terminations, viz. ὁ and ἡ βάρβαρος, ον, ἥσυχος, τιθασὸς, ἄρτιος, καίριος, πάτριος, βασίλειος, γνώριμος, ὠφέλιμος, &c., and with the Attics and poets many more, which commonly have the three terminations, as ἐλεύθερος, κόσμιος, &c.

4. Compound adjectives in ος, in particular, are of two terminations; as ὁ, ἡ βαθύκολπος, εὔφωνος, ἄλογος, ἀργὸς, (for ἄεργος,) ἀπόκληρος, ἐγκύκλιος, διάλευκος, (though the primitive is λευκὸς,

ἠ, ὀν,) πολυγράφος: also those derived from compound verbs, as διάφορος, ὑπήκοος, ἐξαίρετος. Those, however, which in their derivation add the syllable κὸς, have always the three terminations, as ἐπιδεικτικὸς, ἠ, ὀν, (from the verb ἐπιδείκνυμι,) εὐδαιμονικὸς, ἠ, ὀν (from εὐδαίμων); and frequently also the adj. in ιος (οιος, &c.), when they are compounded with the so-called *a* privative; *ex. gr.* ἀνάξιος, ία, ιον.

Obs. 2. All adjectives in ος, which having their final syllables in

κος, λος, νος, ρος, and εος,

clearly added, as a mark of their derivation from other words, for instance, μαντικὸς, δειλὸς, δεινὸς, φανερὸς, πλεκτὸς, χρύσεος, have generally, at least in prose, the three terminations. But among those ending in

μος, ιος, ειος, αιος,

there are several *communis generis*. Poets only sometimes allowed themselves, for the sake of the verse, ἡ λαμπρὸς, φανερὸς, κλυτὸς, and the like.

Obs. 3. It is also a pretty general rule, that the adjectives in ος, which in making their *fem.* in η or *a* would render it similar to the abstract subst., have it partly always, and partly frequently, in ος, *ex. gr.* σωτήριος, ἐλευθέριος, βασίλειος, because of ἡ σωτηρία, ἐλευθερία, βασιλεία: thus φίλιος, which has the *fem.* φιλία, has also ἡ φίλιος, because of the subst. ἡ φιλία.

Obs. 4. The poets, on the contrary, employ also compound adjectives, which generally are *communis generis*, with the *fem.* form; as ἀθανάτη, ἀμφιλύκη, Homer, ἀδμήτη, Sophocles. See the comparatives and superlatives, § 65, &c., and *Obs.* 6 to the same §.

Examples for the practice of the adjectives in ος are given in the *Appendix*.

5. Some adjectives in οος are contracted, viz.:

a.) The *communia*, like εὔνους, εὔνουν, (well-disposed,) *gen.* εὔνου. They are all compounds of contracted words of the second decl., as νοῦς, πλοῦς, &c. Their decl., as they are compounds of words already contracted, is independent of the general rules of accentuation; hence they retain the accent in all casus upon that syllable, where it was in the *nom.*, whilst the resolved form is obliged to throw it forward; *ex. gr.* εὔνου (resolved εὐνόου). They even circumflex the *penultima*, when long by nature, before the contracted οι of the *nom. plur.*; *ex. gr.* εὖνοι; but it is to be recollected that the accent can never be removed to the *antepenultima*; thus, περίπλοι, κακόνοι (κακόνους [1]). The neuter *plur.* in οα remains unchanged: τὰ ἄνοα, of ἄνους, *senseless*.

[1] In the common language of the day, these contractions degenerated into abbreviations in ος. Hence the collateral forms in νος of proper names originally ending in νοος; the former therefore lengthen the penultima; *ex. gr.* Εὐθύνους and Εὐθῦνος, Ἀρχίνους and Ἀρχῖνος, Καλλίνος, properly Καλλίνοος.

Sing. εὖνους, εὔνουν	*Plur.* εὖνοι, εὔνοα
εὔνου	εὐνων
εὔνῳ	εὔνοιν
εὔνουν, εὔνουν	εὔνους, εὔνοα.

b.) The *multiple numerals*, ἁπλόος, διπλόος, η, ον, &c. (simple, twofold.) They have this peculiarity, that they all contract όη and όα into ῆ and ᾶ: hence

Sing. διπλόος, διπλοῦς, διπλόη, διπλῆ, διπλόον, διπλοῦν
διπλόου, διπλοῦ, διπλόης, διπλῆς, &c.
Plur. διπλόοι, διπλοῖ, διπλόαι, διπλαῖ, διπλόα, διπλᾶ
διπλόων, διπλῶν, &c.[2]

6. Some adjectives in εος, denoting a material, are contracted and transpose the accent; as χρύσεος, (*golden,*) χρυσέα, χρύσεον, contr. χρυσοῦς, χρυσῆ, χρυσοῦν, *gen.* οῦ, ῆς, οῦ, &c. If there be another vowel or ρ preceding the final syllable, the *fem.* is not contracted into ῆ, but into ᾶ, as ἐρέεος, (*woollen,*) contr. ἐρεοῦς, ἐρεᾶ, ἐρεοῦν: ἀργύρεος, (*made of silver,*) contr. ἀργυροῦς, ἀργυρᾶ, ἀργυροῦν. The letter ε in the *Dual* and *Plur.*, like the letter ο in the multiple numerals, becomes absorbed by the following diphthong or vowel; hence the neut. *plur.* τὰ χρυσᾶ, acc. *fem.* τὰς χρυσᾶς: *ex. gr.*

Sing. χρύσεος, σοῦς	χρυσέα, σῆ	χρύσεον, σοῦν
χρυσέου, σοῦ	χρυσέας, σῆς	χρυσέου, σοῦ
χρυσέῳ, σῷ	χρυσέᾳ, σῇ	χρυσέῳ, σῷ
χρύσεον, σοῦν	χρυσέαν, σῆν	χρύσεον, σοῦν
Plur. χρύσεοι, σοῖ	χρύσεαι, σαῖ	χρύσεα, σᾶ, &c.

But the word (ἀργύρεος, έα, εον) ἀργυροῦς, ἀργυρᾶ, ἀργυροῦν
Gen. ἀργυροῦ, ἀργυρᾶς, *dat.* ἀργυρῷ, ἀργυρᾷ, &c.
ἐρεοῦς, ἐρεᾶ, ἐρεοῦν, *gen.* ἐρεοῦ, ᾶς, &c.

§ 61.—*Adjectives in* ως.

1. Adjectives in ως after the Attic second decl. (see § 37.) are generally *communis generis,* as ὁ and ἡ ἵλεως, τὸ ἵλεων, (*propitious,*) and partly have the *neut.* ω, as ἀγήρως, *neut.* ἀγήρων and ἀγήρω. (See § 37. *Obs.* 2.)

2. The simple πλέως, (*full,*) πλέα, πλέων, *neut. pl.* πλέα, has the three terminations, but its compounds conform to the above rule, *ex. gr.* ἀνάπλεως, ἀνάπλεων.

Obs. About those in γελως and κερως, see § 63. *Obs.* 5. — σῶς, see § 64, 3.

[2] These numerals must not be confounded with the compounds of πλοῦς, (*navigation,*) which are *communis generis,* as ὁ, ἡ ἅπλους, εὔπλους, &c. *neut.* ουν, *neut. pl.* οα.

§ 62.

The remaining adjectives of three terminations are—

1.) υς, εια, υ, as γλυκὺς, γλυκεῖα, γλυκὺ, *sweet*, see § 51, 5, *ex. gr.*

Sing.	γλυκὺς,	εῖα,	ὺ	*Plur.* γλυκεῖς,	εῖαι,	έα
	γλυκέος,	είας,	έος	γλυκέων,	ειῶν,	έων
	γλυκεῖ,	είᾳ,	εῖ	γλυκέσι,	είαις,	έσι
	γλυκὺν,	εῖαν,	ὺ	γλυκεῖς,	είας,	έα
	(γλυκὺ,)	εῖα,	ὺ	γλυκεῖς,	εῖαι,	έα

Dual. γλυκέε, εία, έε
γλυκέοιν, είαιν, έοιν.

Examples: Βαρὺς, *heavy*, βραδὺς, *slow*, βραχὺς, *short*, εὐρὺς, *broad*, ἡδὺς, *pleasant*, ὀξὺς, *sharp*, ὠκὺς, *swift*, θῆλυς, εια, υ, *female*.

2.) εις, εσσα, εν, *gen.* εντος, χαρίεις, *graceful*, § 46. *Obs.* 1.

Sing.	χαρίεις,	ίεσσα,	ίεν	*Plur.* χαρίεντες,	ίεσσαι,	ίεντα
	χαρίεντος,	ιέσσης,	ίεντος	χαριέντων,	ιεσσῶν,	ιέντων
	χαρίεντι,	ιέσσῃ,	ίεντι	χαρίεσι,	ιέσσαις,	ίεσι
	χαρίεντα,	ίεσσαν,	ίεν	χαρίεντας,	ιέσσας,	ίεντα
	χαρίεν,	ίεσσα,	ίεν	χαρίεντες,	ίεσσαι,	ίεντα

Dual. χαρίεντε, ιέσσα, ίεντε
χαριέντοιν, ιέσσαιν, ιέντοιν.

Examples: αἱματόεις, *bloody*, ὑλήεις, *woody*, φωνήεις, *vocal*.

3.) ας, αινα, αν, as μέλας, μέλαινα, μέλαν, *black*.
(*gen.* ανος,) *gen.* μέλανος.
There is but τάλας, *miserable*, like μέλας.

4.) The following isolated ones,
τέρην, τέρεινα, τέρεν, *gen.* ενος, (*tender*,)
ἑκὼν, ἑκοῦσα, ἑκὸν, *gen.* όντος, (*spontaneous*,)
πᾶς, πᾶσα, πᾶν, *gen.* παντὸς, (*the whole, all*,)
and all participles of an active form, § 88, 8, and § 103.

Obs. 1. The adjectives in υς are also *communis generis* with poets: as ἡδὺς ἀϋτμὴ, Hom. θῆλυς νεολαία, Theocr. The Ionians have, instead of the *fem.* εῖα—έα and έη, as ὠκέα, βαθέην (Homer). Of ἥμισυς, (*half*,) the older Attics also made ἡμίσεια instead of ἡμίσεια. See the note to Plato *Meno.* 17, and Buttm. *Complete Gr. Gr.*

Obs. 2. There is a compound of ἑκὼν, ἀέκων, (*involuntary*,) which is contracted ἄκων, ουσα, ἄκον. The *neut.* πᾶν is long, merely because it is a monosyllable; but in its compounds it is, conformably to analogy, short, ἅπᾶς, ἅπᾶσα, ἅπᾶν (*all taken together*).

Obs. 3. The adjectives in εις give rise to contracted adjectives; ήεις, ήεσσα, ῆεν, are contracted into ῆς, ῆσσα, ῆν—and όεις, όεσσα, όεν, into οῦς, οῦσσα, οῦν, for instance,

τιμῆς, τιμῆσσα, τιμῆν, *gen.* τιμῆντος—from τιμήεις, *honoured*.

μελιτοῦς, μελιτοῦσσα, μελιτοῦν, *gen.* μελιτοῦντος—from μελιτόεις, *full of honey*.

See about them § 41. *Obs.* 5.

§ 63.—*Adjectives of one and two terminations.*

1. Adjectives of two terminations all follow the third decl. They are—

1.) ης, *neut.* ες—as σαφὴς, σαφὲς, *clear.*

(*gen.* εος, contr. ους,) *gen.* σαφοῦς (Paradigma τριήρης and τεῖχος,) *ex. gr.*

Sing. σαφὴς, σαφὲς	*Plur.* σαφεῖς, σαφῆ
σαφοῦς	σαφῶν
σαφεῖ	σαφέσιν
σαφῆ, σαφὲς	σαφεῖς, σαφῆ.

Dual Nom. σαφῆ, *gen.* σαφοῖν.

Examples: ἀληθὴς, *true,* ἀγενὴς, *ignoble,* ἀκριβὴς, *accurate,* αὐθάδης, (long α,) *proud,* θηριώδης, *brutal,* πλήρης, *full,* ἁλὴς, *amassed,* ψευδὴς, *false,* πρηνὴς, *bending forward.*

ὑγιὴς, see § 53.

2.) ων, *neuter* ον—as πέπων, πέπον, *ripe.*

(*gen.* ονος,) *gen.* πέπονος. (*Parad.* δαίμων.)

Examples: ἀμύμων, (long υ,) *blameless,* ἀπράγμων, *idle,* εὐγνώμων, *well-meaning.* See the comparatives in ων and ίων, § 67. 68, a. § 55.

3.) ις, *neuter* ι—as ἵδρις, ἵδρι, *knowing, gen.* ἵδριος, (*gen.* ιος,) has very few examples. (Paradigma πόλις, § 50.)

νῆστις, *jejune, fasting,* τρόφις, *well-fed.* The Attic poets form the *gen.* of these words sometimes in ιδος: ἵδριδος.

4.) The following isolated one:

ἄῤῥην or ἄρσην, *neut.* ἄῤῥεν, ἄρσεν, *masculine, gen.* ἄῤῥενος, ἄρσενος.

2. But besides these, there are adjectives compounded with subst., of which they retain the final syllable and declension, as far as it is possible, as is best seen from the examples. They all are *communis generis,* and have a *neut.* gender when it can be formed agreeably to analogy; for instance,

εὔχαρις, εὔχαρι, *graceful, gen.* ιτος, from ἡ χάρις, ιτος,

ἄδακρυς, ἄδακρυ, *tearless, gen.* υος, from τὸ δάκρυ, υος.

μονόδους, μονόδον, *gen.* οντος, from ὁ ὀδοὺς, όντος.

Sometimes the conversion of η into ω, and ε into ο, takes place in the final syllable; for instance,

from πατὴρ, έρος, comes ἀπάτωρ, ορ, *fatherless, gen.* ορος,

from φρὴν, φρενὸς, comes σώφρων, ον, *wise, gen.* ονος.

3. If no analogous *neut. gender* can be formed, the adjective has but one termination, which, however, is only *communis generis*, (not, as in Latin, *omnis generis*,) *ex. gr.* ὁ and ἡ ἄπαις, ὁος, *childless;* ὁ and ἡ μακρόχειρ, *longimanus*, '*having long hands.*'

4. There are some adjectives *communis generis* of one termination, in ης, ητος (ἡμιθνὴς,) in ως, ωτος, (ἀγνὼς,) in ξ and ψ, (ἧλιξ, κος, μῶνυξ, χος, αἰγίλιψ, πος,) and one in ην, ἀπτὴν, ἀπτῆνος.

5. Common ones of this kind are also several adjectives in ὰς, *gen.* άδος, as λογὰς, (*select,*) φυγὰς, νομὰς, σπορὰς, and some in ις and υς, *gen.* ιδος, υδος (ἄναλκις, ἔπηλυς, σύγκλυς). But generally those in ας and ις are only of the *fem. gender*, and on omitting a subst. become subst. of the *fem. gender;* for instance, ἡ μαινὰς, (γυνὴ,) *a bacchant*, ἡ πατρὶς, (γῆ,) *native country*, ἡ Ἰὰς, ἡ Ἑλληνίς.

6. Several adjectives of one termination are only of the *masc. gender*, especially γέρων, οντος, (*old,*) πρέσβυς, (*old,*) πένης, ητος, (*poor,*) and after the first decl. ἐθελοντὴς, (*voluntary,*) γενν̀άδας, (*noble,*) and several in ιας (as τροπίας, μονίας). See also *Obs.* 7.

Obs. 1. Some common adjectives of this kind have collateral *fem.* forms, but are mostly confined to poetry, as μουνογένεια, ἡδυέπεια, from the *masc.* in ης. See also § 64. *Obs.* 3.

Obs. 2. As (according to § 58, 3.) the *neut.* always is declined like the *masc.*, the *gen.* and *dat.* of words, which have no *neuter gender* in the *nomin.*, may be employed as being of the *neuter gender*, and such casus then actually are *omnis generis;* but this is done only by poets, as Eurip. *Or.* 834. δρομάσι βλεφάροις, Nicander *Ther.* 631. ἀργῆτι ἄνθει.

Obs. 3. Else the *neuter*, which is wanting, is supplied, in case of need, by a derivative form in ον, as βλακικὸν, ἁρπακτικὸν, μώνυχον, for βλὰξ, ἅρπαξ, μῶνυξ.

Obs. 4. Those compounded with πους, ποδὸς, (*foot,*) are regularly declined like their subst., as δίπους, οδος: but in the *neuter* they take ουν, (as εὔνους, εὔνουν, of the contracted second decl.) and yet decline this *neuter* according to the general rule, § 58, 3, like the *masc.* τὸ δίπουν, τοῦ δίποδος.

Obs. 5. Adjectives coming from γέλως, ωτος, (*laughter,*) commonly forsake the decl. of their subst. and follow the Attic second decl. (see § 61); those made of κέρας, ατος, (*horn,*) change the α into ω, and follow the same decl.; but both have also the *gen.* ωτος, and the *neut.* ων then has the same anomaly as the adjectives compounded with πους: for instance, φιλόγελως, δίκερως, *neut.* ων, *gen.* ω and ωτος. Those compounded with ἔρως retain nothing of the Attic second decl., but the accent in the *nomin.*, as δύσερως, *gen.* ωτος.

Obs. 6. The compounds of πόλις take a δ in their declension, *ex. gr.* φιλόπολις, ι, *gen.* ιδος; but in the Ionic and Doric writers they end regularly in ιος in the *gen. case.*

Obs. 7. But adjectives and substantives in Greek run so much one into the other, both in form and connexion, that not only many of the above-mentioned adjectives (as πρέσβυς, πένης) may be considered as subst., but also several real subst. (in

ης, τωρ, ευς, as for instance, ἱπνίτης ἄρτος) may be looked on as adjectives, and become *communis generis* with poets, even when they are of the *masc. gender*; see § 123. *Obs.* 1.

§ 64.—*Anomalous and Defective Adjectives.*

1. The two adjectives, μέγας, *great*, and πολὺς, *much*, derive only the *nom.* and *acc. sing. masc.* and the *neuter* from this simple form: μέγας, μέγαν, πολὺς, πολὺν, μέγα, πόλυ: all the rest and the whole *fem.* comes from the obsolete ΜΕΓΑΛΟΣ, η, ΟΝ, and πολλὸς, ἡ, ὸν, thus:

	Sing. *M.*	*F.*	*N.*	*M.*	*F.*	*N.*
Nom.	μέγας,	μεγάλη,	μέγα,	πολὺς,	πολλὴ,	πολὺ,
Gen.	μεγάλου,	μεγάλης,	μεγάλου,	πολλοῦ,	πολλῆς,	πολλοῦ,
Dat.	μεγάλῳ,	μεγάλῃ,	μεγάλῳ,	πολλῷ,	πολλῇ,	πολλῷ,
Acc.	μέγαν,	μεγάλην,	μέγα.	πολὺν,	πολλὴν,	πολύ.

The *dual* and *pl.* are regular like those of adjectives in ος: μεγάλω, α, ω, μεγάλοι, αι, α, πολλοὶ, αἱ, ἁ, &c.

Obs. 1. The forms πολλὸς, πολλὸν, are Ionic, and the regular forms of πολὺς are found in Epic poets; for instance, πολέος, πολέες, εἷς, &c. They have also πουλὺς, πουλὺ, and employ the *masc.* likewise as *fem.* (*ex. gr. Il.* κ. 27.)

2. Πρᾷος, *mild*, is employed in this form only in the *masc.* and *neuter sing.*: the whole *fem.* and most *neut. pl.* are borrowed from dialects, as πραὺς (Ion. πρηΰς).

Hence

Sing.	πρᾷος	πραεῖα	πρᾷον, *gen.* πράου, &c.
Plur.	πρᾷοι and πραεῖς	πραεῖαι	πραέα
	πραέων	πραειῶν	πραέων
	πρᾷοις and πραέσιν	πραείαις	πράοις and έσιν
	πράους and πραεῖς	πραείας	πραέα.

3. Σῶς, (*safe,*) contr. from ΣΑΟΣ, has of this form only σῶς, (*communis generis,*) *acc.* and *neuter* σῶν, *acc. pl.* σῶς. Rarely *fem. sing.* and *neut. pl.* σᾶ. All the rest is of σῶος, α, ον (*Ion.* σόος).

Obs. 2. The *acc. pl.* σῶς is easily accounted for as coming from ΣΑΟΥΣ. But the *nomin. pl.* σῶς, which also occurs, points to the third decl. σῶς, σῶες: just as ΣΑΟΣ produced σῶς, ΖΑΟΣ produced the Homeric ζὼς, whence the common ζωός. (Compare the verbs σαόω, σώω, ἔζαον, ἔζων.)

4. The principal defective adjectives are—
   a.) ἀλλήλων, § 74.
   b.) ἄμφω, § 78.
   c.) φροῦδος, *gone, evanescent,* which is used merely in the *nomin.* of all genders and numbers (see § 151).

Obs. 3. We notice also a few rare and poetical occurrences, as

1.) πότνια, in the Epic poets πότνα, (*venerable mistress,*) only *fem.*

2.) μάκαρ, (*blessed,*) is *communis generis,* but has also μάκαιρα in the *fem.* The *neuter* does not occur.

3.) A few adjectives *masc.* have a less frequent derivative form for the *fem.* πένησσα of πένης, πρέσβειρα of πρέσβυς.

4.) Some *common* ones have a similar collateral form, (see above—εια for those in ης,) πίειρα of ὁ, ἡ, πίων, (*fat,*) πρόφρασσα of ὁ, ἡ, πρόφρων (*kind*).

5.) There are also older poetical simple forms, such as we have noticed of substantives, (and which are likewise erroneously considered as abbreviations,) πρέσβα for πρέσβειρα, λίς for λισσή (*smooth*).

6.) About ἐΰς and ἠΰς see the list of *Anomalous Nouns.*

7.) The facility with which (according to § 63, 2. &c.) adjectives may be formed of substantives, induced poets to make them as often as it suited their convenience, and to use them with isolated casus, of which the *nomin. sing.* frequently cannot even be presupposed, conformably to any correct analogy: as ἐρυσάρματες ἵπποι, (from ἅρμα, ατος,) πολύαρνι Θυέστῃ, (from the *gen.* ἀρνὸς,) and the like.

§ 65.—*Of the Degrees of Comparison.*

(GRADUS COMPARATIONIS.)

1. The Greek language has, like the Latin and English, *positive,* (long,) *comparative,* (longer,) and *superlative,* (longest,) each of which is formed in the same way for the three genders and differs only in the terminations of the genders.

2. The most usual forms of comparison are the terminations

-τερος, α, ον, for the *compar.* and

-τατος, η, ον, for the *superl.*

3. Adjectives in ος reject the ς before these terminations, and retain the ο unchanged if they be preceded by a long syllable; as βέβαιος, βεβαιότερος, ἰσχῡρότερος, πιστότατος: and also after a *muta cum liquida,* for instance, σφοδρὸς σφοδρότατος, πῦκνος πυκνότερος (see Buttm. *Complete Greek Grammar,* § 65. *Obs.* 2).

4. But when these terminations are preceded by a short syllable, ο is changed into ω, *ex. gr.* σοφὸς σοφώτερος, καίριος καιριώτατος, ἐχῡρώτερος, καθᾰρώτατος, &c.

Obs. 1. There are, however, exceptions for the sake of the metre: the ω occurs in Epic poetry after a long syllable, as ὀϊζῡρώτατος, κακοξεινώτερος, Homer, and in the Attic poets after *muta cum liquida,* as δυσποτμώτατος, Eurip.

Obs. 2. In some adjectives in ος there is more commonly αι or ες or ις inserted instead of this ο or ω, especially by the Attics; for instance,

1.) μέσος, μεσαίτερος, μεσαίτατος; ἴσος *equal,* ἴδιος *peculiar,* εὔδιος *cheerful,* πρῴϊος *early,* ὄψιος *late,* ἥσυχος *quiet.*

2.) εσ, especially by the Attics, ἐῤῥωμένος *strong,* ἐῤῥωμενέστερος, τατος, and

ἄκρᾱτος, *unmixed, pure* (§ 66. *Obs.* 2) ; sometimes ἄφθονος, *abundant,* and several others in the dialects, as σπονδαῖος, &c.

3.) ισ: λάλος, λαλίστερος, τατος ; πτωχὸς, and ὀψοφάγος *lickerish ;* but the common form is also in use along with them.

Obs. 3. Some adjectives in αιος, viz. γεραιὸς, *old,* παλαιὸς, *ancient,* σχολαῖος, *slow,* generally drop the ο of the termination : γεραίτερος, παλαίτατος.

Obs. 4. Φιλος (*dear*) commonly does the same, or introduces αι : φίλτερος, φίλτατος, or φιλαίτερος, φιλαίτατος, sometimes φιλώτερος. For the Doric φίντερος, see § 16. *Obs.* 1. d. ἄσμενος, when used as an adjective, has ἀσμενώτερος, ἀσμενώτατος ; but when used as an adverb ἀσμεναίτερα or ἀσμενέστερα.

Obs. 5. Contracted adjectives in εος—ους change εω into ω, for instance, πορφυρεώτατος, πορφυρώτατος, but those in οος—ους, according to *Obs.* 2, take ες in the resolved form ἁπλόος, ἁπλοέστατος : hence the contraction is ἁπλοῦς, ἁπλούστατος.

Obs. 6. Comparatives and superlatives *communis generis* terminating in ος are very rare, and never in the Attics, except sometimes those whose positive is *communis,* as Thuc. 3, 101. δυσεσβολώτατος ἡ Λοκρίς. But Homer has also ὁλοώτατος ὀδμή.

§ 66.

1. Adjectives in υς barely drop the ς : εὐρὺς, εὐρύτερος, εὐρύτατος.

2. Those in ας, *gen.* ανος, do the same, but resuming the ν, which has been rejected before the ς : as μέλας, (*gen.* μέλανος,) —μελάντερος.

3. Adjectives in ης and ες convert those terminations into ες, for instance ἀληθὴς, (*gen.* έος,) ἀληθέστατος, πένης, (*gen.* ητος,) πενέστατος, χαρίεις, χαριέστατος.

4. All other adjectives take the form έστερος, less frequently ίστερος, and undergo the same change as before the final syllables of the cases ; for instance, ἄφρων, (ἄφρονος,) ἀφρον-έστερος, ἄρπαξ, (ἅρπαγος,) ἁρπαγ-ίστατος [1].

Obs. 1. The end-syllable ης of the first decl. being, as we have seen above, (§ 63. *Obs.* 7.) frequently an adjective termination, allows a comparison, which always is -ίστατος, as κλεπτίστατος from κλέπτης (*thief*). Only ὑβριστὴς (*insulter*) has for euphony's sake ὑβριστότερος.

Obs. 2. Ψευδὴς, έος, (*false,*) also has -ίστερος, and according to the doctrine of grammarians the case is the same with ἀκρᾰτὴς, (*immoderate,*) because ἀκρατέστερος is the *compar.* of ἄκρᾰτος (*pure*). But in our editions, at least, we also meet with ἀκρατέστερος from the former word, (*ex. gr.* Xenoph. *Mem.* 1, 2, 12.) just as we have ἐγκρατέστερος from ἐγκρατὴς (*moderate*).

Obs. 3. The simplest form is in μάκαρ μακάρτατος, ἄχαρις ἀχαρίστερος.

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[1] In Xenoph. *Mem.* we twice meet with βλακώτερος, ώτατος, (3, 13, 4. and 4, 2, 20.) from βλάξ. This is unquestionably wrong, because of the ω, since the α in βλὰξ, βλακὸς, is long. The correct reading unquestionably is βλακικώτερος, τατος : for whenever a word did not readily admit the degrees of comparison, they were generally made of the derivative form ικός. Compare § 63. *Obs.* 3.

§ 67.

1. Another, but far less frequent, form of comparison is :—

-ῑων, neuter ῑον, for the *compar.*

-ιστος, η, ον, for the *superl.*

See above in § 55. the decl. of this *compar.*

2. This form of comparison is used in—

1.) Some adjectives in *υς*, in this way, *ἡδὺς, ἡδίων, ἥδιστος*:

2.) Four in *ρος*, dropping the *ρ*, viz.

αἰσχρὸς, αἰσχίων, αἴσχιστος, (*shameful,*)
ἐχθρὸς, ἐχθίων, ἔχθιστος, (*inimical,*)
οἰκτρὸς, (*οἰκτρότερος,*) *οἴκτιστος,* (*mournful,*)
κυδρὸς, κυδίων, κύδιστος (*glorious*).

3. In some *compar.* of this form the preceding consonant along with the *ι* is changed into *σσ* or *ττ*: see *Obs.* 7. The adjective *ταχὺς,* (*swift,*) *superl. τάχιστος,* is written with a *θ* in the *compar.*

θάσσων, neuter θᾶσσον, Attice θάττων, θᾶττον,

whence it appears that the *τ* in *ταχὺς* arose from a *θ*, according to § 18, 2.

Obs. 1. This form of comparison always has the accent on the antepenultima, when the quantity of the last syllable allows it : hence, *ἡδὺς, ἡδίων, neut. ἥδιον, ἥδιστος.*

Obs. 2. The *ι* of this *compar.* is also used as short by poets, especially by Epic poets.

Obs. 3. Of the adjectives in *υς*, none but *ἡδὺς* and *ταχὺς* commonly have this form : the remaining adjectives have either *ύτερος, ύτατος,* (as *δασὺς, βαρὺς,*) or have both forms, in which case the forms *ίων, ιστος* are poetical. Thus in Homer, for instance, *βάθιστος* from *βαθὺς,* (*deep,*) *βράσσων, βράδιστος,* or *βάρδιστος* from *βραδὺς,* (*slow,*) *πάσσων, πάχιστος* from *παχὺς,* (*thick,*) *βραχίων, ὤκιστος,* &c.

Obs. 4. Of the adjectives ending in *ρος* the following have this form of comparison, viz.

αἰσχρὸς, ἐχθρὸς, οἰκτρὸς, κυδρὸς,

and they also use the other collateral form more or less, but *οἰκτρὸς* never has the *compar.* in *ίων*. The form *ίων, ιστος,* appears to be derived from some old *positives* in *υς*. (See § 69. *Obs.* 1.)

Obs. 5. We must also notice under this head *μακρὸς,* (*long,*) because of its *compar. μάσσων,* (for *μακίων,*) *μήκιστος.* This change of the vowel in the *superl.* is likewise found in the subst. *τὸ μῆκος,* (*length,*) and other derivatives. But here too *μακρότερος, μακρότατος,* are more usual.

Obs. 6. A few more comparatives of this form may be seen among the *Anomalous Adjectives* of the following sections. Some are used only by poets, as *φιλίων, φίλιστος,* from *φίλος.*

Obs. 7. Hither belong also the comparatives of adverbs : *ἄσσον,* (*nearer,*) from *ἄγχι,* (Hom.) and the frequently used *μᾶλλον,* (*magis,*) *μάλιστα* from *μάλα.*

§ 68.

Several adjectives have an anomalous form of comparison.

This anomaly mostly consists in forming their degrees from obsolete *positives*, and when there are more forms derived from one *positive*, (see ἀγαθὸς and κακὸς,) each generally has one of the more particular meanings of that *positive*, or at least is preferred in some connexions. This must be left to the individual notice of the learner.

	Comparative,	*Superlative*,
1. ἀγαθὸς, (*good*,)	ἀμείνων, ἄμεινον, (*better*,)	ἄριστος, (*best*,)
	βελτίων,	βέλτιστος,
	κρείσσων or κρείττων,	κράτιστος,
	λωΐων, commonly λῴων,	λώϊστος, commonly λῷστος.

We find in old poets the real *compar.* of ἄριστος, viz. ἀρείως [1], and of κράτιστος even the *positive* κρατύς. The Ionians have κρέσσων instead of κρείσσων, the Dorians κάῤῥων, (for ΚΑΡΣΩΝ,) from another form of the *positive*, whence comes also the adv. κάρτα, (*very much*,) and the poetical *superl.* κάρτιστος. The Epics have βέλτερος, λωΐτερος, instead of βελτίων, λωΐων. (See § 16. *Obs.* 1. d. about the Doric βέντιστος.)

2. κακὸς, (*bad*,)	κακίων,	κάκιστος,
	χείρων,	χείριστος,
	ἧσσων or ἥττων,	ἥκιστος.

The regular form κακώτερος is used by poets. Instead of χείρων the Ionians have χερείων, and the Dorians χερῄων. We find in the Epic poets the *dat.* χέρηϊ, *acc.* χέρηα, *pl.* χέρηες, τὰ χέρεια employed instead of the *compar.*, though they are properly the casus of an old *positive* ΧΕΡΗΣ [2].

The *comparative* ἧσσων (Ion. ἔσσων) only signifies *worse, inferior, weaker*, and is every where the opposite of κρείσσων. The *superl.* seldom occurs as an adjective; the *neut. pl.* ἥκιστα occurs very frequently, but simply as an adverb. § 115, 7 [3].

3. μέγας, (*great*,)	μείζων, (Ion. μέζων,)		μέγιστος,
4. μικρὸς, (*small*,)	ἐλάσσων, ττων,		ἐλάχιστος,
5. ὀλίγος, (*little*,)	μείων,		ὀλίγιστος.

[1] Ἄρης, *the God of War*, probably identical with it, and the abstract subst. ἀρετὴ, are still evidences of the *positive*.

[2] They commonly are considered as syncopated forms of the *compar.* (the same as πλέες,) but a comparison with the old German *basz*, (whence the Germ. *besser*, the Engl. *better*,) which was used not merely as a *positive*, but also as a *compar.*, authorises our view of the subject. (See Luther's *German Bible, Gen.* 12, 13. 19, 9.)

[3] It is an adjective in *Il.* ψ. 531. according to the only correct reading. See Buttm. *Lexilogus*, I. 4. This *form of comparison* stood formerly very improperly under μικρὸς in *Greek Grammars*, merely because the adverbial form may be translated into Latin *minus, minime*. Κακὸς is the only *positive* of ἥττων.

As these two ideas are so nearly related, the forms ἐλάσσων, ἐλάχιστος, and μείων, serve alike to express the notions of *smallness* and *fewness*. The old *positive* ἐλαχὺς is still found in poets; μικρότερος, τατος, is likewise used; and poets have also the *compar.* ὀλίζων, and *superl.* μεῖστος.

6. πολὺς, (*much,*) πλείων or πλέων, (*more,*) πλεῖστος, (*most.*)

The Attics have also πλεῖν instead of the *neut.* πλεῖον, but only in such a combination as πλεῖν ἢ μύριοι. The Ionians and Dorians make the contraction πλέον, πλεῦν, πλέονες, πλεῦνες. Homer has also πλέες, πλέας, in the *plural*, the *positive* instead of the *compar.*[4]

7. καλὸς, (*beautiful,*) καλλίων, κάλλιστος.

8. ῥᾴδιος, (*easy,*) ῥᾴων, ῥᾷστος.

The Ionians, with whom the *positive* is ῥηΐδιος, have ῥηΐων, ῥήϊστος, the Epics ῥηΐτερος, τατος, all from ΡΑΪΣ, ΡΗΪΣ: and from its *neut. pl.* ΡΗΪΑ came the adv. ῥεῖα, ῥέα (*easily*).

9. ἀλγεινὸς, (*grievous,*) ἀλγίων, ἄλγιστος.

But the regular form ἀλγεινότερος, τατος, is more usual in the *masc.* and *fem.*

10. πέπων, (*ripe,*) πεπαίτερος, πεπαίτατος.

11. πίων, (*fat,*) πιότερος, πιότατος.

Obs. The old *superl.* in ατος is peculiar to poets, μέσατος, (*middlemost,*) from μέσος, and of νέος, (*new,*) νέατος, νείατος, (*last,*) of which the contracted *fem.* νήτη denotes, in prose, the *lowest* (with us *the highest*) *string of a musical instrument.*

§ 69.

1. There are also defective degrees of comparison without any *positive*, (see the *Obs.*) and several of the above anomalous forms, like ἧττων, κρείττων, λῷστος, &c., may be considered as such.

2. Under this head must also be ranked those which denote a sequence, and whose *positive* is mostly a particle, referring to place or position: for instance,

πρότερος, (*prior,*) πρῶτος, (*primus,*) from πρό, (*before;*)

ὑπέρτερος, τατος, and ὕπατος, (*higher, highest,*) from ὑπὲρ, (*over, above;*)

ἔσχατος, (*extreme, outermost,*) from ἐξ, (*out of;*)

ὕστερος, ὕστατος, (*later, the latest,*) from ὑπό;

[4] Compare the note to χέρηϊ, &c.; for πλέες is obviously an abbreviation of πολέες, as the *compar.* πλείων itself is derived from this abbreviation of πολύς.

and such comparisons as are formed of adverbs; *ex. gr.*

πλησιαίτερος, τατος, from πλησίος, (*near*; as in Latin *prope, propior, proximus.*)

προυργαίτερος, τατος, from προύργου.

ἠρεμέστερος, τατος, from ἠρέμα.

περαίτερος is better to be derived from πέρα, πέραν, (*beyond,*) although there is an adject. περαῖος [1].

3. Sometimes degrees of comparison are given to substantives which may be taken in an adjective sense; for instance, ἑταῖρος (*friend*) makes ἑταιρότατος, κλέπτης, (*thief,*) κλεπτίστατος. (See § 66. *Obs.* 1.)

Obs. 1. Some old grammarians erroneously ranked among *compar.* and *superl.*, made of substantives, some defective ones in ιων and ιστος, of which there is a kindred abstract subst. in ος, as ῥιγίων, (*more horrible,*) κέρδιστος, (*most crafty,*) ὕψιστος, (*most high;*) substantives, τὸ ῥῖγος, (*shuddering,*) κέρδος, (*cunning,*) ὕψος, (*height,*) and some of the above-mentioned deviations are explained in the same way; for instance, ἔχθιστος from τὸ ἔχθος, (*hatred,*) μήκιστος from μῆκος, (*length,*) κάλλιστος from κάλλος, (*beauty,*) &c. But it is unquestionable that these subst. and those *compar.* and *superl.* rather presuppose a corresponding *positive*, and this is so much the more certain, since the *positive* of some few of them may actually be found in the old poets; *ex. gr.* κρατὺς, from which comes κράτιστος, and τὸ κράτος, ἐλεγχέες, (*shameful,*) ἐλέγχιστος, and τὸ ἔλεγχος. Compare § 119, 3. e. and 10. d.

Obs. 2. The poets, especially the Epics, have several of those degrees of comparison belonging to this section; for instance, φέρτερος, φέρτατος and φέριστος, (*braver, most excellent,*) which may be considered as belonging to ἀγαθός:—κύντερος, (*more impudent,*) from κύων, κυνὸς, βασιλεύτερος, (*more powerful,*) from βασιλεὺς, πύματος, μύχατος, ὀπλότερος, and others, which are sufficiently explained in dictionaries.

Obs. 3. We meet but very rarely with *compar.* and *superl.* made of a word which already expresses a degree of comparison; they give greater intensity to its signification; for instance, ἐσχατώτατος, πρώτιστος. Expressions of this kind are found in later writers, not Attics. When Epic poets at times combine both forms of a *compar.* as χειρότερος, μειότερος, it is done for the sake of the metre, and not to strengthen the expression.

Obs. 4. The more ancient language had also a termination of derivative adjectives in τερος, which must not be confounded with that of the comparative; *ex. gr.* ἀγρότερος, (*rural,*) ἀρέστερος, (*on the mountains,*) θηλύτερος (as θῆλυς, *feminine*).

OF NUMERALS.

§ 70.—*Cardinal Numbers.*

1. α'. εἷς, μία, ἕν, *gen.* ἑνὸς, μιᾶς, ἑνὸς, '*one.*'

There is an anomalous change of accent in μία, μιᾶς, μιᾷ, μίαν. Epic poets have also instead of this *fem.* ἴα, *gen.* ἰῆς.

[1] We frequently meet with *compar.* and *superl.* of ἄνω, ἔνδον, &c. as ἀνώτερος, ἐνδότατος, &c.; but they are in many places obvious corruptions of the adverbial form ὁ ἀνωτέρω. See § 115. and 125.

From the composition of this word with the negatives οὐδὲ and μηδὲ arise the negative adjectives,

οὐδεὶς, οὐδεμία, οὐδέν, and

μηδεὶς, μηδεμία, μηδέν, *no one, none.*

They retain in their decl. the accent of εἷς; οὐδενὸς, οὐδεμιᾶς, &c.

The separation of οὐδὲ εἷς, μηδὲ ἕν, &c., in writing, gives intensity to the negative signification, *not even one, not the least.* Several Greek writers, mostly later ones, have also οὐθείς, *neut.* ἐν, but the *fem.* as usual.

2. β′. δύο, (*nomin. acc.*) δυοῖν, (*gen. dat.*) *two.*

The Attics have δυεῖν, but merely in the *gen.:* they also use δύο as indeclinable in the *gen.* and *dat.* Un-Attic are *N. A.* δύω, *G.* δυῶν, *D.* δυσὶ, δυσίν: Ion. δυοῖσιν: Epic δοιὼ and δοιοὶ, which is completely declined. The word ἄμφω, (*both,*) is noticed below, § 78.

3. γ′. τρεῖς, (*comm.*) τρία, (*neut.*) *three, gen.* τριῶν, *dat.* τρισὶ(ν), *acc.* like the *nom.*

4. δ′. τέσσαρες or τέτταρες, *four, neut.* α, *gen.* ων, *dat.* τέσσαρσι, τέτταρσι, (*poet.* τέτρασι,) *acc.* ας, α.

Ion. τέσσερες, Dor. τέττορες, τέτορες, old and Æol. πίσυρες.

The remaining simple numbers up to *ten,* and the decimal ones up to a *hundred,* are not declined at all.

ε′. πέντε . . 5	ι′. δέκα . . . 10	ξ′. ἑξήκοντα . . 60
ϛ′. ἕξ . . . 6	κ′. εἴκοσι or σιν 20	ο′. ἑβδομήκοντα 70
ζ′. ἑπτὰ . . . 7	λ′. τριάκοντα . 30	π′. ὀγδοήκοντα . 80
η′. ὀκτὼ . . . 8	μ′. τεσσαράκοντα 40	ϙ′. ἐνενήκοντα . 90
θ′. ἐννέα . . 9	ν′. πεντήκοντα . 50	ρ′. ἑκατὸν . . 100

Not only the long α in τριάκοντα, but also the short one in τεσσαράκοντα, is converted by the Ionians into η: τριήκοντα, τεσσερήκοντα. Other Ionic and Epic forms are ἐείκοσι, ὀγδώκοντα, ἐννήκοντα, Doric πέμπε, 5, εἴκατι, 20.

The compounds with *ten* commonly are—

ια′. ἕνδεκα . . 11	ιδ′. τεσσαρεσκαίδεκα . . 14	ιζ′. ἑπτακαίδεκα . 17
ιβ′. δώδεκα . 12	ιε′. πεντεκαίδεκα 15	ιη′. ὀκτωκαίδεκα . 18
ιγ′. τρισκαίδεκα 13	ιϛ′. ἑκκαίδεκα . 16	ιθ′. ἐννεακαίδεκα . 19

Δεκατρεῖς, δεκάπεντε, &c., occur but seldom. Τρεῖς and τέσσαρες are also declined in these compositions; for instance, τεσσαρακαίδεκα, τεσσαρσικαίδεκα, δεκατριῶν, &c.

Δυώδεκα and δυοκαίδεκα are Ionic and poetical. The forms

τρισκαίδεκα, ἑκκαίδεκα, show that the rest of the numbers combined by καὶ up to 19, must not be written separate. Τεσσερεσκαίδεκα is indeclinable in Ionic. (*ex. gr.* Herod. 1, 86. has it twice.)

The rest of the compound numbers are usually written separate, and when the small number precedes, the two are joined by καί; if it comes last, the conjunction generally is omitted; for instance, πέντε καὶ εἴκοσιν, or εἴκοσι πέντε; 32, τριάκοντα δύο, or δύο καὶ τριάκοντα.

The round numbers after 100 are regularly declined:

200. σ′. διᾱκόσιοι, αι, α.	3,000. ,γ. τρισχίλιοι.
300. τ′. τριᾱκόσιοι.	4,000. ,δ. τετρακισχίλιοι.
400. υ′. τετρᾰκόσιοι.	5,000. ,ε. πεντακισχίλιοι.
500. φ′. πεντᾰκόσιοι.	6,000. ,ϛ. ἑξακισχίλιοι.
600. χ′. ἑξᾰκόσιοι.	7,000. ,ζ. ἑπτακισχίλιοι.
700. ψ′. ἑπτᾰκόσιοι.	8,000. ,η. ὀκτακισχίλιοι.
800. ω′. ὀκτᾰκόσιοι.	9,000. ,θ. ἐννακισχίλιοι.
900. ϡ′. ἐννακόσιοι.	10,000. ,ι. μύριοι, αι, α[1].
1,000. ,α. χίλιοι, αι, α.	20,000. ,κ. δισμύριοι, *etc.*
2,000. ,β. δισχίλιοι.	

The *a* in διᾱ and τριᾱκόσιοι is long: *Ionice* διηκόσιοι, &c., ἐννεᾱχῑλοι, δεκᾱχῑλοι are old forms in Homer. These large numbers may be used as *collectiva* in the *sing.*: διακοσία ἵππος (ἡ ἵππος, *cavalry*).

Obs. 1. Instead of the numbers compounded with 8 and 9, a frequent use is made of a circumlocution; for instance, instead of 49, we find ἑνὸς δέοντος (or μιᾶς δεούσης) πεντήκοντα, viz. 50, *less one* or *wanting one*, δυοῖν δεόντοιν πεντήκοντα, 48, and also ἑνὸς or δυοῖν δέοντες, the verb δεῖν signifying both *to be in want of* and *to want*.

Obs. 2. When other words are compounded with these numbers, the Greek has for the unit μονο— (μόνος, *single*,) for 2 δι— for 3 τρι— and for 4 τετρα, as μονόκερως, δίκερως, δισύλλαβος, διετὴς, (ἔτος,) διώβολον, (ὀβολὸς,) τρίπους, τετράπους, &c.[2] The rest of the numbers are generally joined with *a* and *o*, as πεντά-μετρος, ἑξά-γωνος, εἰκοσά-εδρος, πεντηκοντό-γυος, ἑκατοντα-μναῖος, χιλιο-τάλαντος. Yet we also find πεντεναῖα, ἑκατόμ-πυλος, ἔκπηχυς, (ἐξ,) and the like. The Ionians make of ἐννέα, εἰνάπηχυς, &c. In these combinations the *a* sometimes remains before a vowel, and sometimes not; the *o* is always dropped or contracted in the compounds with ἔτος (*year*); hence we have ἑπταέτης, (*of seven years*,) better ἑπτέτης, τριακονταέτης, or τριακοντούτης (for οέτης[3]). Observe likewise ἐνναέτης, (*of nine years, nine years old*,) and ἐννῆμαρ (*for* or *during nine days*).

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[1] Μυρίοι, *many, numberless*, is contradistinguished from it by the accent.

[2] The composition with δις-, τρις-, is used only when the meaning of δὶς, τρὶς, *twice, thrice*, must be expressed, as in δισθανὴς (Homer), δισμύριοι, δισεφθος, τρισάθλιος, and the like.

[3] These words have εος, ους, in the *gen.* and are *generis communis*; but they also have a *fem.* in ις. τριακοντούτιδες σπονδαί.

§ 71.—*Ordinal Numbers and other derived ones.*

1. The ordinal numbers are adjectives of three terminations, the first two of which are two defective forms of comparison. See § 69, 2.

1. πρῶτος or, in speaking of two, πρότερος
2. δεύτερος, α, ον [1]
3. τρίτος, η, ον
4. τέταρτος
5. πέμπτος
6. ἕκτος
7. ἕβδομος
8. ὄγδοος
9. ἔνατος and ἔννατος
10. δέκατος
11. ἑνδέκατος
12. δωδέκατος
13. τρισκαιδέκατος
14. τεσσαρακαιδέκατος
15. πεντεκαιδέκατος
16. ἑκκαιδέκατος
17. ἑπτακαιδέκατος
18. ὀκτωκαιδέκατος
19. ἐννεακαιδέκατος
20. εἰκοστὸς
21. εἰκοστὸς πρῶτος, or πρῶτος καὶ εἰκοστὸς, &c.
30. τριακοστὸς
40. τεσσαρακοστὸς
50. πεντηκοστὸς
60. ἑξηκοστὸς
70. ἑβδομηκοστὸς
80. ὀγδοηκοστὸς
90. ἐνενηκοστὸς
100. ἑκατοστὸς
200. διακοσιοστὸς, &c.
1,000. χιλιοστὸς
2,000. δισχιλιοστὸς
10,000. μυριοστὸς, &c.

The interrogative πόστος, *quotus?* is answered by an *ordinal number* [2].

Τέτρατος is used instead of τέταρτος for the sake of the metre; the Ionians have εἴνατος instead of ἔννατος, ἔνατος: the Epics have τρίτατος, ἑβδόματος, ὀγδόατος: the Dorians πρᾶτος for πρῶτος.

2. The *numeral adverbs* answering the question, *How many times?* are: ἅπαξ, (*once,*) δὶς, τρὶς, τετράκις, πεντάκις, ὀκτάκις, ἐννεάκις or ἐννάκις, ἑκατοντάκις, χιλιάκις, &c. (*poet.* -κι.) Interrogative, ποσάκις.

3. *Multiples* answering the question, *How manifold?* are ἁπλόος, contr. ἁπλοῦς, (*simple,*) διπλοῦς, τριπλοῦς, τετραπλοῦς, &c. (see § 60.) or also διπλάσιος, &c.

4. Numbers as subst. all end in ὰς, *gen.* άδος; as, ἡ μονὰς, (*unity,*) δυὰς, τριὰς, τετρὰς, πεντὰς, (also πεμπτὰς and πεμπὰς,) ἑξὰς, ἑβδομὰς, ὀγδοὰς, ἐννεὰς, δεκὰς, &c., εἰκὰς, τριᾶκὰς, τεσσαρακοντὰς, &c., ἑκατοντὰς, χιλιὰς, μυριάς.

[1] The *superl.* δεύτατος, (*last,*) made of it, is merely poetical.

[2] Further πολλοστὸς, *one of many,* ὀλιγοστὸς, *one of few.* Hence τὸ πολλοστὸν μέρος, *one of many parts,* viz., *a very small part.*

PRONOUNS.

§ 71 *a.*—*Division of Pronouns.*

1. The division of the pronouns is supposed to be known from the Latin grammar; the following §§ therefore treat of them according to their etymological order. In order to facilitate the review of all pronouns, see the following illustrations.

2. The pronouns are usually divided into three classes: 1, into *pronouns substantive*, that is to say, which are used instead of substantives or persons; 2, into *pronouns adjective*, which are for the most part used for adjectives, yet sometimes also for substantives; 3, into *pronouns adverb*, which are used instead of adverbs.

I. Pron. substantivum.
   1. pron. personalia ἐγὼ, σὺ, ἵ, § 72, 3.
   2. pron. reflexiva ἐμαυτοῦ, σαυτοῦ, ἑαυτοῦ, &c. § 74, 3.
   3. pron. reciprocum ἀλλήλων, &c. § 74, 4.
   4. pron. indefinit. ὅ, ἥ, τὸ δεῖνα, § 73.

II. Pron. adjectivum.
   1. pron. demonstrativa; to these belong
      the art. præpos. ὁ, ἡ, τὸ, § 75.
      οὗτος, αὕτη, τοῦτο, *this*, &c. § 76, 2.
      ὅδε, ἥδε, τόδε, *this*, &c. § 76, 1.
      ἐκεῖνος, η, ο, *that, yon*, § 74, 1.
      αὐτὸς, ὴ, ὸ, *himself*, &c. § 74, 1. ὁ αὐτὸς, ibid. 2.
   2. pron. relativa; to these belong
      the art. postpos. ὃς, ἥ, ὅ, with the strengthened forms ὅσπερ, &c. *who*, &c. § 78.
      ὅστις, ἥτις, ὅτι, *who*, &c. § 77, 3.
   3. pron. interrogativum τίς, τί, *who? what?* § 77, 1.
   4. pron. indefinit. τὶς, τὶ, *some one*, &c. § 77, 1.
   5. pron. possessiva ἐμὸς, ἐμὴ, ἐμὸν, *my*, σὸν, &c. § 72, 4.
   6. pron. correlativa. See § 78 and 79.

III. Pron. adverbiale.

To this class belong those pronouns which are derived from adverbia *modi, loci, temporis*. See § 116.

§ 72.—*Pronouns Substantive and Possessive.*

1. The *pronouns substantive* or *personal* of the first and second persons are ἐγὼ, *I*, ἡμεῖς, *we*, σὺ, *thou*, ὑμεῖς, (long υ,) *you*.

2. The *pronoun* of the third person has no longer its *nom. sing.*, like ἵ[1], the Latin *se*, with which it also corresponds in the Attic language in its reflective signification. In the *plural* it has a particular form for the *neuter*, which, however, occurs but rarely.

Obs. 1. This *pronoun* is altogether not frequent in the Attic writers; for even in its reflective signification they prefer the compound ἑαυτὸν (§ 74, 3); and in the direct sense of *him, her, it*, they employ the oblique cases of the *pronoun* αὐτὸς, § 74, 2. It occurs more frequently in the Ionic and Epic writers, who use it indiscriminately for *him, her*, and *it*, and for the Latin *se*. (See the *Syntax*, § 127. about this reflective *pronoun*.)

3. These *pronouns* are declined thus:—

Sing.	*I,*	*thou,*	*the Latin* SE:
Nom.	ἐγὼ	σὺ	— —
Gen.	ἐμοῦ, and μοῦ,	σοῦ	οὗ
Dat.	ἐμοὶ, and μοὶ,	σοὶ	οἷ
Acc.	ἐμὲ, and μὲ,	σὲ	ἓ
Dual,	*We both,*	*you two,*	
N.A.	νῶϊ, νὼ,	σφῶϊ, σφὼ,	σφωὲ
G.D.	νῶϊν, νῷν,	σφῶϊν, σφῷν,	σφωΐν
Pl.	*We,*	*you,*	
Nom.	ἡμεῖς	ὑμεῖς	σφεῖς, *neut.* σφέα,
Gen.	ἡμῶν	ὑμῶν	σφῶν
Dat.	ἡμῖν	ὑμῖν	σφίσι(ν)
Acc.	ἡμᾶς	ὑμᾶς	σφᾶς, *neut.* σφέα.

Obs. 2. The oblique cases of the second and third person are enclitical, yet, according to the principles of § 14. *Obs.* 7. they may also be orthotoned. It is only the monosyllabic form of the cases of ἐγώ, which is enclitic; when orthotoned, the disyllabic form must be used. Of the forms beginning with σφ, only the oblique cases of the third person, and the forms of dialects noticed in the sixth *Observation*, are enclitic; yet σφῶν and σφᾶς with the circumflex are excepted, but in their resolved form, (σφέων, σφέας, *Obs.* 6, 8.) and when σφὰς is made short by Poets, they also are enclitic.

Obs. 3. When one of these *pronouns* has a preposition prefixed, it generally continues orthotoned, as περὶ σοῦ, ἐν σοὶ, παρὰ σφίσιν, and, consequently, (of ἐγώ,)— κατ' ἐμὲ, ἐξ ἐμοῦ[2].

Obs. 4. The particle γε (§ 149, 2.) is often appended to these *pronouns* for the sake of emphasis, in which case ἐγώ, ἐμοὶ, and ἐμὲ throw the accent back: ἔγωγε (*equidem*), ἔμοιγε, ἔμεγε, σύγε, &c., and the oblique cases of σύ cease to be enclitical; *ex. gr.* μὴ σέγε.

Obs. 5. The oblique cases of ἡμεῖς and ὑμεῖς are, according to grammarians, equally capable of being inclined, and in every instance, when they are enclitics,

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[1] See about this very rare *nomin.* and its actual occurrence in Attic writers, Buttm. *Complete Greek Grammar.*

[2] Some grammarians excepted only πρός με, and it really occurs mostly thus in the Attic writers. See Buttm. *Complete Gr. Gr.* and *Jacobs' Præf. ad Anthol.* p. 32.

instead of throwing their accent on the preceding word, they draw it back: ἥμων, ἥμιν, ὕμιν, &c., which rule, however, is not generally observed in our editions.

Obs. 6. *Dialects.*

1. The Dorians and Epics have an old form ἐγών for ἐγώ.
2. The Dorians have τύ for σύ, and in the enclitic *acc.* again τύ. The *acc.* τέ occurs rarely, and only orthotoned (Theocr. 1, 5); even the Dorians and Æolians retain σέ instead of it. Τύνη is an old form of the *nomin.* with the Epics.
3. In the *dat.* the Dorians and Ionians have τοί for σοί, but only when it is enclitic.
4. The *gen. ου* of these pronouns comes from εο, hence the Epic poets have

   ἐμέο, σέο, ἕο,

   or ἐμεῖο, σεῖο, εἶο, whence the Ionians and Dorians have ἐμεῦ, μεῦ, σεῦ, εὗ, (see § 28. *Obs.* 5.) and the Dorians instead of σεῦ also τεῦ and τεῦς. The *gen.* τεοῖο for σέο, σεῖο, *Il.* θ. 37. is quite anomalous.
5. The Poets make use of a *peculiar gen.* formed by the appendage of (compare § 116.) the syllable θεν:

   ἐμέθεν, σέθεν, ἕθεν,

   whereof ἕθεν, in its direct meaning, (*Obs.* 1.) is enclitical; for instance, *Il.* α. 114.
6. Ἐμίν, τίν or τείν, ἵν, (with the *sp. lenis,*) are orthotoned (§ 14.) Doric *datives* for ἐμοί, σοί, οἵ. (Yet τίν sometimes is only *acc.*, Theocr. 11.)
7. The old Ionism of the Epics lengthens the pronoun of the third person with an ε, *gen.* ἑεῖο, *dat.* ἑοῖ, *acc.* ἑέ. This form (like ἐμοῦ) is always orthotoned.
8. The Ionians resolve the contraction of the *pl.* and say ἡμέες, ὑμέες, σφέες, *gen.* ἡμέων, &c. (*Epice,* ἡμείων, &c.) *acc.* ἡμέας, &c.
9. Poets shorten the end-syllables ιν and ας—ἥμιν, ὑμιν, ἡμὰς, ὑμὰς, σφάς. If enclitic (*Obs.* 5.) they are written ἥμιν, &c.
10. The final syllable of the *nomin.* ἀμὲς, ὑμὲς is also shortened by the Dorians, and in the *acc.* they take the (*dual*) termination ε—ἀμέ, ὑμέ, for ἡμᾶς, ὑμᾶς, all with the α and υ long. This change of pronunciation and accent gives the following old Æolic form, which the Epic poets have retained:

    Nom. ἄμμες, ὔμμες,
    Dat. ἄμμῐν, ὔμμιν, or ἄμμῐ, ὔμμι,
    Acc. ἄμμε, ὔμμε.

    If ἀμὲ or ἄμμε also occurs instead of ἐμὲ, (Theocr. 11, 42.) it is the same figure by means of which ἡμεῖς often is used for ἐγώ. Compare *Obs.* 7, 2.
11. There is a similar abbreviation of the *pl.* of the third person,

    Dat. σφὶ or σφίν,
    Acc. σφὲ,

    both enclitic. The Attic poets also make use of the *acc.* σφὲ, but in all numbers (for αὐτὸν, ἠν, ὁ, and αὐτοὺς, ὰς, ά). Σφὶν is very rarely used for the *sing.* See Buttm. *Lexilogus,* I. 17, 14.
12. Lastly there is another enclitic *acc.* of the third person,

    Ion. μὶν, *Dor.* and *Att.* νὶν,

    which also is used for all the genders and numbers, but only in the direct meaning (*Obs.* 1.) of *him, her, it,* pl. *them.* The Attics make use of their νὶν merely in poetry.

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4. The *pronouns possessive* derived from these *personal pronouns* are regular adjectives of three terminations. They are generally formed from the *gen. sing.* in this manner:

gen. ἐμοῦ gives ἐμὸς, ἐμὴ, ἐμὸν, *my.*
gen. σοῦ „ σὸς, σὴ, σὸν, *thy.*
gen. οὗ „ ὁς, ἡ, ὁν, *his,* (of the *fem.*) *her.*

And from the *nomin.* thus:

ἡμεῖς gives ἡμέτερος, α, ον, *our.*
ὑμεῖς „ ὑμέτερος, α, ον, *your.*
σφεῖς „ σφέτερος, α, ον, *their.*

The *pronouns possessive* of the third person *sing.* and *plur.* are frequently expressed in prose by the *gen.* of *pronouns substantive.* For particulars on this point, see *Syntax*, § 127, 7.

Obs. 7. *Dialects:*

1.) The Dorians and Ionians have instead of σὸς—τεὸς, ὰ, (ὴ,) ὸν, and for ὅς, —ἑὸς, ὰ, (ὴ,) ὸν.—With regard to the pretended form ἑῆος, see above the *Anom.* ἑὖς, with the note.

2.) There is an old shorter form for the possessive *pl.*,

ἄμὸς, ὴ, ὸν, ὑμὸς, ὴ, ὸν, σφὸς, ὴ, ὸν,

used by the Dorians and Epic poets, but the latter pronounce the first person with the *sp. lenis,*

ἀμὸς, ὴ, ὸν:

the Attic poets do the same, yet only in the meaning of the *sing.* (for ἐμὸς compare *Obs.* 6, 10); for instance, Eurip. *Electr.* 555. Soph. *Electr.* 588.

Obs. 8. Poets also make of the dual of the first and second person

νῶϊ—νωΐτερος *both our, of us both,*
σφῶϊ—σφωΐτερος, *both your, of you both.*

§ 73.

We must also rank among the *pronouns personal*

ὁ, ἡ, τὸ δεῖνα, *a certain person, some one, such and such a one,* (the French *un tel*): it is declined

nom. and *acc.* δεῖνα, *gen.* δεῖνος, *dat.* δεῖνι,
pl. οἱ δεῖνες, &c.

Obs. It is sometimes, though very rarely, indeclinable: for instance, τὸν δεῖνα, τὸν τοῦ δεῖνα (υἱὸν), Aristoph. *Thesm.* 622.

§ 74.

1. The following four *pronomina adjectiva* are regularly declined, except that they have ο in the *neuter:*

αὐτὸς, αὐτὴ, αὐτὸ, *himself, herself, itself;*
ἐκεῖνος, ἐκείνη, ἐκεῖνο, *this, that, yon;*
ἄλλος, ἄλλη, ἄλλο, *other;*
ὁς, ἡ, ὁ, see § 75.

Obs. 1. The Ionians are fond of introducing an ε in some forms of αὐτὸς, as αὐτέη, αὐτέων. (§ 28. *Obs.* 3.)

Obs. 2. Ἐκεῖνος comes from ἐκεῖ, *yonder, in that place.* The Ionic form is κεῖνος,

η, ο, and the Doric τῆνος, α, ο. The Æolic was κῆνος.—See § 29. *Obs.* 6. about ὄλλοι for οἱ ἄλλοι.

2. The *pronoun* αὐτὸς has three significations: 1.) *self;* 2.) in the oblique cases, *him, her, it;* 3.) with the article, *the same.* See the *Syntax.* We merely observe that in the last signification it frequently coalesces with the article, (according to § 29. *Obs.* 4.) and in this instance the *neuter* is both in ὸν and ό: hence

ὁ αὐτὸς, ἡ αὐτὴ, ταὐτὸ and ταὐτὸν
ταὐτοῦ, τῆς αὐτῆς, ταὐτοῦ
ταὐτῷ, ταὐτῇ, ταὐτῷ, &c.

The forms ταὐτῇ and ταὐτὰ, especially when the *coronis* ' is wanting, must not be confounded with ταύτῃ and ταῦτα from οὗτος, § 76.—See about the Ionisms ὠὐτὸς, τωυτὸ, § 29. *Obs.* 6.

3. It is with αὐτὸς that is formed

the pronoun reflective,

which being compounded with the *acc.* of the *pronouns personal* (ἐμὲ, σὲ, ἓ) is declined thus in the oblique cases:

gen. ἐμαυτοῦ, ἐμαυτῆς, *dat.* ἐμαυτῷ, ῇ, *acc.* ἐμαυτὸν, ὴν, *of myself, to myself, myself.*
gen. σεαυτοῦ, or σαυτοῦ, &c. *of thyself, to thyself, thyself.*
gen. ἑαυτοῦ, or αὑτοῦ, &c. *of himself,* or *herself,* &c. *neuter accus.* ἑαυτὸ, αὑτό.

The two words of the two first persons in the pl. are written separately; the third is declined like the former:

gen. ἡμῶν αὐτῶν, *dat.* ἡμῖν αὐτοῖς, αῖς;
acc. ἡμᾶς αὐτοὺς, άς.
gen. ὑμῶν αὐτῶν, *dat.* ὑμῖν αὐτοῖς, αῖς, &c.
gen. ἑαυτῶν or αὑτῶν, *dat.* ἑαυτοῖς or αὑτοῖς, αῖς;
acc. ἑαυτοὺς, or αὑτοὺς, ὰς, ά.

Obs. 3. Originally the *sing.* was also naturally written separate. Homer still has σοὶ αὐτῷ, οἱ αὐτῷ. We likewise find separately in his works, ἓ αὐτὴν, ἐμ' αὐτὸν, &c. *Il.* α. 271. ξ. 162. ζ. 490; and *Od.* ξ. 185. τὰ σ' αὐτοῦ, σ' αὐτῆς, (or σαὐτοῦ, ῆς,) is considered as an elision of τὰ σά.

Obs. 4. In these compositions the Ionians have ωυ instead of αυ, (§ 27. *Obs.* 1, 11.) and commonly do not elide the ε in the first person. They say ἐμεωυτοῦ, σεωυτὸν, ἑωυτὸν, &c.—See about ἑωυτέην, &c. *Obs.* 1.

4. But it is with ἄλλος that is formed

the *reciprocal pronoun*

in the strictest sense[1]:

[1] It is thus called, because it is used when the action of the verb falls upon the subject. The distinction between *reflective* and *reciprocal* is sufficiently clear in

gen. ἀλλήλων, *dat.* ἀλλήλοις, αις, *acc.* ἀλλήλους, ας, α, *dual,* ἀλλήλω, α, οιν, αιν, *one another.*

This dual serves for an action which is reciprocal between two individuals; but the plural may be used equally well in such cases.

§ 75.—*The Articles.*

1. The Greek grammarians give the name of *articles* (τὰ ἄρθρα) to the two simplest adjective-like designations of subst., which in a proposition have a reference to each other in two connected sentences. One of these designations is called in modern languages the *definite article* (*the*), the other the *pronoun relative* (*who, which*[1]).

2. Of these two *articles* one is

Articulus præpositivus,

ὁ, ἡ, τὸ, *the,*

which is declined like the *pronomina adjectiva,* § 74, except that

1.) the *nomin. sing.* and *pl.* of the *masc.* and *fem.* gender are unaccented, (§ 10, 4,) and have the *spiritus asper;* in all the other cases a τ is prefixed.

2.) not only the *neuter,* as in the adj. pronouns, but also *masc.* in the *nom. sing.* ends in ο (ὁ).

The other is the

Articulus postpositivus,

ὅς, ἥ, ὅ, *who, which.*

This is declined exactly like the *pronomina adjectiva,* § 74, 1.

English, the *reflective* verb being construed with *self,* and the *reciprocal* with *one another, each other.* The word *reciprocal* comprises in some degree both cases; hence some grammarians call *reciprocal* what we call *reflective.*

[1] The following is a proposition in which the two Greek *articles* occur: 'This is *the* man *who* will save us,' οὗτός ἐστιν ὁ ἀνὴρ, ὃς σώσει ἡμᾶς. As these two little words act like *articulations,* and join two sentences like *joints of limbs,* the Greeks called them τὰ ἄρθρα, *articuli, joints.* But that the first of these two *articles,* ὁ, ἡ, τὸ, (*the,*) often stands alone in an unconnected sentence, and strictly speaking acts no longer as a *joint,* is owing to the circumstance, that in a great variety of such instances we keep the reference in our minds; for instance, *the man was here,* i. e. *the man whom you know, the man of whom we spoke before,* or something of that sort. Hence language gradually annexed the *articulus præpositivus,* '*the,*' to any object which was considered as sufficiently designated by a previous observation or by circumstances. The grammars of modern languages retained the denomination of *article* for this *articulus præpositivus,* without attending to its origin; but gave to the *articulus postpositivus,* very properly on considering it by itself, the name of the *pronoun relative.* And as in modern languages another pronoun, A, AN, which in fact is nothing but a feebler τὶς, τὶ, *quidam,* designates indetermined objects, just as THE designates determined ones, the latter (THE) was called the *definite,* and the former (A, AN) the *indefinite article,* though these words have nothing of the nature of *articulations* or *joints.* In a Greek grammar we ought to abide by the old Greek denominations, since they are so well founded. But *articles* are needlessly considered as parts of speech in any grammar. They really are *pronomina adjectiva.*

	Articulus præpositivus, the,			*Articulus postpositivus, who, which,*		
Sing.	*M.*	*F.*	*N.*	*M.*	*F.*	*N.*
Nom.	ὁ,	ἡ,	τὸ,	ὃς,	ἥ,	ὅ,
Gen.	τοῦ,	τῆς,	τοῦ,	οὗ,	ἧς,	οὗ,
Dat.	τῷ,	τῇ,	τῷ,	ᾧ,	ᾗ,	ᾧ,
Acc.	τὸν,	τὴν,	τὸ,	ὃν,	ἥν,	ὅ,
Dual.						
N.A.	τὼ,	τὰ,	τὼ,	ὦ,	ἃ,	ὦ,
G.D.	τοῖν,	ταῖν,	τοῖν,	οἷν,	αἷν,	οἷν,
Plur.						
Nom.	οἱ,	αἱ,	τὰ,	οἵ,	αἵ,	ἅ,
Gen.	τῶν,	τῶν,	τῶν,	ὧν,	ὧν,	ὧν,
Dat.	τοῖς,	ταῖς,	τοῖς,	οἷς,	αἷς,	οἷς,
Acc.	τοὺς,	τὰς,	τά.	οὓς,	ἅς,	ἅ.

Obs. 1. The deviations in the dialects are the same as in the end-syllables of the first and second decl.; for instance, τοῖο for τοῦ, ἀ for ἡ, τᾶς for τῆς, &c. Homer has, though but rarely, ὅου for the *gen.* οὗ of the *articulus postpositivus.*

Obs. 2. Both *articles* were alike in form in the old language, and were only distinguished by their position and accent, as is still the case with ἥ, οἵ, αἵ. The Epic poets have also ὃ, (incorrectly ὁ,) for ὃς, and all the forms of the *art. præp.*, which begin with τ, are likewise used by the Ionians and Dorians for the corresponding forms of the *postpositivus;*

τὸ for ὃ, τὴν for ἥν, &c.

The Dorians also have τοἱ, ταἱ, for both οἱ, αἱ, and οἵ, αἵ.

Obs. 3. The two *articles* are in fact nothing but the old simple *pronoun demonstrative,* (*this,*) and are frequently employed for it in the works of the ancients in many contexts even in prose, as is shown in the *Syntax.* See the usual *pronouns demonstrative* derived from it in the following *Section.*

3. The *articulus postp.*, or simple *pronoun relative*, is strengthened in several combinations, partly by the enclitic particle πὲρ, (ὅσπερ, ᾧπερ, ἥπερ, &c.) partly by being compounded with the *pronoun* τὶς (ὅστις, &c.). See § 77, 3.

Obs. 4. With regard to the enclitic τὲ, which in Epic poetry is appended to ὃς, as ὅς τε or ὅστε for ὃς, ὅντε or τόντε for ὃν, see § 149, under τέ.

§ 76.

1. The Greek has a double form for the general *pronoun demonstrative,* '*this.*' One is made by appending the enclitic δε, (§ 14. *Obs.* 3.) to the *articulus præp.:*

ὅδε, ἥδε, τόδε, *gen.* τοῦδε, τῆσδε, &c. *plur.* οἵδε, αἵδε, τάδε, τούσδε, &c.

2. The other form οὗτος comes from the same *article,* and conforms itself entirely to it in its very anomalous decl. Wherever the *article* has the *spiritus asper* or the τ, the *pronoun*

has the same; and where the *article* has ο or ω, the *pronoun* has in the first syllable ου, but where the *article* has η or α, the *pronoun* has αυ: for instance, ὁ—οὗτος, οἱ—οὗτοι, τῶν—τούτων, ἡ—αὕτη, τὰ—ταῦτα, &c.

	Sing.			*Plur.*		
	Masc.	*Fem.*	*Neut.*	*Masc.*	*Fem.*	*Neut.*
Nom.	οὗτος,	αὕτη,	τοῦτο,	οὗτοι,	αὗται,	ταῦτα,
Gen.	τούτου,	ταύτης,	τούτου,	τούτων,	τούτων,	τούτων,
Dat.	τούτῳ,	ταύτῃ,	τούτῳ,	τούτοις,	ταύταις,	τούτοις,
Acc.	τοῦτον,	ταύτην,	τοῦτο,	τούτους,	ταύτας,	ταῦτα.

	Masc.	*Fem.*	*Neut.*
Dual, N. A.	τούτω,	ταύτα,	τούτω,
G. D.	τούτοιν,	ταύταιν,	τούτοιν.

Obs. 1. As the *articulus præp.* was the only *pronoun demonstratire* in the oldest language, (§ 126.) but gradually lost this meaning, it is obvious that both these forms only give to it more intensity, and that οὗτος in particular is in some degree the *superl.* of ὁ.—See the still greater intensity given to both by annexing ι, § 80.

Obs. 2. The dialects offer no peculiarity but the Ionic ε in τουτέου, ταυτέης, &c. and the very anomalous Epic form

of the *dat.* τοῖσδεσι, τοῖσδεσσι, for τοῖσδε.

Obs. 3. The *nom.* οὗτος, αὕτη, is likewise used as a kind of vocative or exclamation in the sense of the Latin *heus! ho! you yonder! hark!*

§ 77.

1. The simple *Pronoun Interrogative*,

τίς, *neut.* τί, *gen.* τίνος; *who* or *which? what? quis, quæ, quid?*

always has the accent on the ι, (τίνες, *dat. pl.* τίσι, &c.) and distinguishes itself by that circumstance, and by its *nomin.* and *accus. sing.* constantly having the acute accent, (see § 13.) from the simple *pronoun indefinite*,

τὶς, *neut.* τὶ, *gen.* τινὸς, *any one, some one, something, aliquis, aliqua, aliquid,*

which besides is mostly enclitic, and written without an accent. They are both regularly declined after the third decl., and the ι is every where short.

Obs. 1. In those rare instances in which τὶς or τὶ gets the acute accent, because it is followed by other enclitics, the connexion or the accent of the preceding word must distinguish it from the *pronoun interrogative:* as, ἀνὴρ τίς ποτε.

Obs. 2. Poets, and also the Attic comic writers, employ instead of the interrogative τί the emphatic τιή, *what then, why then, why so?*

2. The following forms are often used instead of the *gen.* and *dat.* of both *pronouns:*

τοῦ, τῷ, (in the three genders,) orthotoned for τίνος, τίνι, and enclitic for τινὸς, τινὶ, as τῷ τεκμαίρει τοῦτο; *how dost thou prove that?*—γυναικός του, *of a certain woman*,—χρῆσθαί τῳ, *to use something:*

and for the *neut. pl.* of the *pronoun indefinite* ἄττα, *Ion.* ἄσσα, for τινὰ, but always orthotoned, as,

δεινὰ ἄττα, for δεινά τινα, *Od.* τ. 218. ὁππoῖ' ἄσσα.

3. The compound *pronoun relative* ὅστις, (*who, which,*) an *intensive* of ὃς, has a double decl.

Nom. ὅστις, ἥτις, ὅ, τι (see § 15, 2).

Gen. οὑτινος, ἧστινος, *dat.* ᾧτινι, ᾗτινι, &c.

Acc. ὅντινα, ἥντινα, ὅ,τι.

Plur. Nom. οἵτινες, αἵτινες, ἅτινα,

Gen. ὧντινων, *Dat.* οἷστισι, αἷστισι,

Acc. οὕστινας, ἅστινας, ἅτινα.

It also admits one of those collateral forms of τις, which we have just mentioned (2):

ὅτου, ὅτῳ—for οὑτινος, ᾧτινι (but not for the *fem.*).

ἅττα, *Ion.* ἄσσα—for ἅτινα.

Obs. 3. The collateral form τοῦ, τῷ, must not be confounded with the *article*, from which it is totally different, as is shown by the triple gender and the dialects. The τοῦ of the *article* is resolved by the Epics into τοῖο, but the τοῦ for τίνος, τινὸς, into τέο, whence *Ion.* and *Dor.* τεῦ—*dat. Ion.* τέῳ.—The same in the compound *pronoun relative*, ὅτεο, ὅττεο, ὅτευ, ὅτεῳ.

Obs. 4. The Ionians have this collateral form also in the *gen.* and *dat. plural*, τέων, τέοισι, for τινῶν, τισὶν, and the Attics even have, though rarely, in the compound *pronoun relative*, ὅτων, ὅτοισι, Xen. *Anab.* 7, 6, 24. *Œcon.* 3, 2. (see Schn.) Soph. *Œd. T.* 414. Aristoph. *Eq.* 758. *Ionice* ὅτεων, ὁτέοισιν, and also in the *fem.* ὁτέῃσιν.

Obs. 5. Epics also have the compound *pronoun relative* with the first syllable unchanged in all the cases—ὅτις, ὅτινα, (for ὅντινα and ἄτινα,) ὅτινας. Whenever they use the double τ, they write the *neuter* thus: ὅ,ττι.

(See § 80, about ὁστισοῦν, ὁτῳοῦν, &c.)

4. Τὶς, compounded with οὐ and μὴ, gives the *negative pronouns* οὔτις, μήτις, ι, *no one, none*, which are declined like τὶς (§ 78, 1).

§ 78.—*Pronouns and Correlative*[1] *Adjectives.*

1. *Correlativa* are words, several of which stand in such a connexion with each other, that one contains a certain question,

[1] *Pronouns* cannot be so precisely defined in theory, as not to admit many words which may also be considered as *adjectives.*

and the corresponding ones express the simplest relations, which answer that question. The general correlatives have been stated above, viz.:

the *pronoun interrogative* τίς, *who?*
the *demonstrative* ὁ, ὅδε, οὗτος, *this:*
the *indefinite* τὶς, *any one, some one:*
the *pronoun relative* ὃς, compound ὅστις, *which:*
the *negative* οὔτις, μήτις, (§ 77, 4.) or οὐδεὶς, μηδεὶς, (§ 70, 1.) *no one, none*, each, of course, with its *fem.* and *neut.*

2. When these expressions are expressly confined to two objects, or two parts,

the *interrogative* is πότερος, α, ον, *which of the two?*
the *demonstrative* the same with the above.
the *indefinite* ὁ ἕτερος, (ἡ ἑτέρα, &c.) *one of the two.*
the *relative* ὁπότερος, *which of the two.*
the *negative* οὐδέτερος, μηδέτερος, *neither.*

Obs. 1. Ὁ ἕτερος is exactly the Latin *alter;* and when one of two is already named, ὁ ἕτερος becomes definite, and must be translated *the other* (4). See about the *crasis* ἄτερος, θατέρου, &c. § 29. *Obs.* 5.

3. The answer to τίς and πότερος may also be *each.* This has in Greek the form of a *compar.* and *superl.*

ἑκάτερος, α, ον, *each of the two,*
ἕκαστος, η, ον, *each* or *every one* (of several).

4. Other general answers may be given to τίς, as

ἄλλος, *another* (§ 74, 1)
πᾶς, πάντες, *all* (§ 62, 4).

The question πότερος may be answered by

ὁ ἕτερος, in the sense of *the other* (see *Obs.* 1).
ἀμφότερος, α, ον, ἀμφότεροι, αι, α, *both,*

and in some connexions, instead of ἀμφότερος, simply the *dual.* *N. A.* ἄμφω, *G. D.* ἀμφοῖν with the accent removed, which is used for the three genders.

Obs. 2. In Poets ἄμφω is sometimes indeclinable, and used for the *gen.* and *dat.* See about ἄλλος and ἕτερος, § 127, 5.

§ 79.

1. Independently of these general *correlatives,* there are also some definite or particularising ones, referring to the properties and relative circumstances of the object, (*of what nature? in*

what place?) These are formed in Greek after a very distinct analogy; but as they are partly *adjectives* and partly *adverbs*, we shall treat of the latter separately, § 116.

2. Each series of *correlatives* has a common root and inflection, but distinguishes itself by the initial letter. The interrogative begins with a π, for instance, πόσος, *quantus? how great? how much?* The same form, but usually with a change in the accent, serves for the *indefinite*, ποσὸς, *aliquantus, of a certain size* or *number*. When there is a τ instead of the initial π, it is the *demonstrative*, τόσος, *tantus, so great, so much;* but if the initial consonant is dropped, and the word begins with the *spiritus asper*, it is the *relative*, ὅσος, *quantus, as great as, as much as*. There is in common language no negative to answer to these questions.

3. Beside the simple relative, there is also a compound one, which in some circumstances is generally preferred. It answers to the *correlative* ὅστις, ὅτου, and is formed by prefixing an ο to the interrogative,

πόσος, relative ὅσος and ὁπόσος (*poet.* ὁππόσος).

4. The simple *pronoun demonstrative* (τόσος) is mostly used as a perfect demonstrative by poets only; but in prose sometimes merely in the restricted instances, when there is no particular stress on the relations of quantity, (or quality, in τοῖος,) *ex. gr.* ὅσῳ βελτίων ἐστὶ, τόσῳ μᾶλλον φυλάττεται, (Xen. *Cyrop.* 1, 6, 26.) τόσος καὶ τόσος. Hence we generally find a more emphatic form used, and just as the article ὁ (the old and weaker demonstrative) is strengthened either by the enclitic δε, (ὅδε,) or by being changed into οὗτος, the same is done here; -ος in the second instance is changed into -οῦτος, as—

τόσος—τοσόσδε or τοσοῦτος.

The former is declined in the middle of the word—

τοσόσδε, τοσήδε, τοσόνδε, *gen.* τοσοῦδε, &c.

(see about the accent, § 14. *Obs.* 3.) The latter conforms entirely to οὗτος respecting the diphthongs ου and αυ, but has in the *neuter* both ον and ο, thus—

τοσοῦτος, τοσαύτη, τοσοῦτον and τοσοῦτο.
gen. τοσούτου, τοσαύτης, &c.
pl. τοσοῦτοι, τοσαῦται, τοσαῦτα, &c.
gen. τοσούτων, τοσούτων, τοσούτων, &c.

5. The following are the three completest series of this kind:—

Interrog.	*Indef.*	*Demonstr.*	*Rel.*
πόσος; *how great? how much? quantus?*	ποσὸς,	τόσος, τοσόσδε, τοσοῦτος,	ὅσος, ὁπόσος,
ποῖος; *of what kind? of what nature? qualis?*	ποιὸς,	τοῖος, τοιόσδε, τοιοῦτος,	οἷος, ὁποῖος,
πηλίκος; *how old? how great?*	πηλίκος,	τηλίκος, τηλικόσδε, τηλικοῦτος,	ἡλίκος, ὁπηλίκος.

See about the Ionic forms κόσος, κοῖος, ὁκόσος, &c. § 16. *Obs.* 1. c.

Obs. 1. There are also a few incomplete *correlatives*, which, like πότερος, ὁπότερος in the preceding *Section*, have only the compound relative beside the interrogative;' of this kind are especially ποδαπὸς, ὁποδαπὸς, (*where born, of what country, of what place,*) the derivatives of πόσος, like πόστος, ποσταῖος, ποσαπλάσιος,—ὁποστὸς, &c.: and the demonstrative τύννος, τυννοῦτος (*tiny, so very small, tantillus,*) is also a *correlative*.

Obs. 2. This class of words derive their *correlative* power from the initial letters π, τ, &c., but some of them denote also other relations, when compounded, especially with the general *correlatives*, ἕτερος, ἄλλος, πᾶς (§ 78); for instance, the interrogative ποῖος is also answered by ἑτεροῖος, ἀλλοῖος, *of another kind, of a different nature,* παντοῖος, *of all sorts, of every kind.* It is the same with ποδαπὸς, which gives ἀλλοδαπὸς, παντοδαπὸς, ἡμεδαπὸς, (*belonging to our country, our countryman,*) and the like.

Obs. 3. To consider τοσοῦτος, &c. as a compound of οὗτος is improper. The final syllable οῦτος here, and in the word οὗτος by itself, is nothing but the strengthening of the termination ος in the way of a *superlative*, as will be clearly shown below, in treating of the particles, ἐνταῦθα, ἐντεῦθεν, § 116.

§ 80.—*Appendages.*

1. The compound and strengthened *pronouns relative*, like ὅστις, ὅτου, ὅσπερ, ὁπόσος, &c., annex to all their cases the little word οὖν, which retains the accent, and in this composition exactly answers to the Latin *cunque*, denoting the completeness of the relation; as ὅστις, *who,* ὁστισοῦν, *quicunque, whosoever,* ἡτισοῦν, ὁτιοῦν, ὁτῳοῦν, *acc.* ὁντιναοῦν or ὁντινοῦν, &c.—ὁσπεροῦν, ὁποσοσοῦν, ὁπηλικουοῦν, &c.

Obs. 1. The form δήποτε imparts still greater force to this signification; as ὁστισδήποτέ ἐστιν, *whosoever it may be,* ὁσονδήποτε, but it is frequently written separate.

2. In the language of familiar intercourse, the Attics, to give greater intensity to the *pronoun demonstrative*, annex to all its forms the

ι *demonstrativum,*

which likewise draws the accent on itself, is always long, and absorbs all short final vowels; for instance,

οὗτος—οὑτοσὶ, *this here*, (Latin *hicce*, French *celui-ci*,) αὑτηὶ, (from αὕτη,) τουτὶ, (from τοῦτο,) ἐκεινοσὶ, (*celui-là*,) ἐκεινονὶ, &c. τοσουτονὶ, τοσονδὶ, (viz. *so much, so great as you see there*,) &c.

See about long vowels and diphthongs being made short before this ι, § 7. *Obs.* 16.

Obs. 2. Whenever the enclitic γὲ is annexed to the *pronouns demonstrative*, the ὶ takes the place of the ε, as τοῦτό γε, τουτογί.

Obs. 3. If there be an σ before this ι, it is sometimes found with the moveable ν, as οὑτοσὶν, τουτουσίν. (The case is the same with the *adverb* οὑτωσὶν from οὕτως.)

§ 81.—*Of the Verb.*

1. The essential forms of the Greek verb, as *moods, tenses*, &c., may be supposed to be known from other languages; but the Greek is more copious than the Latin, English, or German verb, especially with regard to having a *middle voice* distinct from the *active* and *passive* voice, the *optative* as a particular mood distinct from the *conjunctive*, the *aorist* as a particular tense, the *dual* as a particular number, and a greater variety of *moods* and *participles* for the several tenses. It must not be imagined, however, that every form is perfect and in constant use in every verb, though Greek grammars necessarily state all the forms complete in one verb.

2. It also happens, much more frequently in the Greek than in other languages, that a form, which according to a strong analogy should be confined to one signification, has the opposite; for instance, the *passive* voice often has the signification of the *active*. Hence we must first be acquainted with the forms themselves, remembering at the same time what their principal destination is conformably to analogy.

3. But these significations can be thoroughly developed in the *Syntax* only, and what is absolutely necessary for their comprehension may be supposed to be known from other languages, as, for instance, the notions of the *passive* voice, the *conjunctive* and *imperative* of the *present*, &c. There are, however, a few previous remarks stated respecting the *optative* in § 88, 2, and respecting the *middle* voice in § 89. We now proceed to treat more particularly of the *tenses* of the Greek verb.

4. The most satisfactory division of the tenses is according

to their reference to the *present*, *past*, and *future*. But the *past* tense, in common language, is susceptible of a greater variety than the other two. The tenses referring to time *past* are known by the general name of *præterites;* there is, however, this essential difference, that, in one of their forms, the thought is confined to the present time, and facts or circumstances are *mentioned* simply as having occurred; this is the *perfect:* in the other forms the thought is transferred to the past, and facts and circumstances are *narrated* as they occurred at that particular time [1]. This narrative species of the *præterite* introduces new subdivisions, and gives, in Latin, German, and English, the *imperfect* and the *plusquamperfectum*, and in Greek an additional tense, the *aorist*, of which the import is stated in the *Syntax*, § 137.

5. None of the known languages distinguish the two species of *præterites* by forms so strongly marked as the Greek. The *perfect* adheres in the main to the analogy of the *present* and of the *future*, whilst the narrative species of the *præterite* has its own distinct analogy, on which the Greek grammar builds a second division of the tenses, and calls

Principal Tenses

the *present*, *perfect*, and *future*, and

Historical Tenses

the *imperfect*, *plusquamperfectum*, and *aorist*.

6. There is a double distinction in the form. 1.) The tenses of the Greek verb are distinguished one from the other by their terminations; and 2.) the *præterites* by an additional prefix, called the *augment*. The *historical* tenses again distinguish themselves from the other tenses, and consequently also from the *perfect*, by *a peculiar augment*, and particular inflections of the terminations of their numbers and persons [2]. We proceed to the *augment*, and shall treat of the inflections and conjugation in § 87.

[1] Even in a lively narrative this transfer of the thought to the particular time past frequently betrays the narrator into the use of the *present* tense.

[2] That our classification of the Greek tenses by augments and terminations is, as it were, firmly rooted in the language, and, of course, essentially important, is very obvious. A *present* tense, *præterite*, and (perhaps periphrastic) *future*, are the three most indispensable tenses with which the scanty old language may be supposed to have been satisfied. They, therefore, are justly called *principal* tenses. This *præterite* unquestionably served for the purposes of narration; it is, indeed, to the need of narrating or relating (the oldest want of men) that we trace the origin of all language; yet this *præterite* was at the same time a mere *perfect*, just as we hear even now in several parts of Germany the uneducated class deliver their narratives

§ 82.—*Of the Augment.*

1. The *augment* is an alteration in the beginning of the word, which in most instances consists of a real addition, and, when this is not the case, is yet derived from an original addition.

2. The *augment* is different according as the Greek verb begins with a consonant or a vowel. When the verb begins with a consonant, the *augment* makes a syllable of itself, and is then called the *syllabic augment.* But when the verb begins with a vowel, this vowel, when short, generally becomes long. This is called the *augmentum temporale,* (αὔξησις χρονικὴ,) the word χρόνος referring likewise to the quantity of syllables.

3. The *augment* is, according to the preceding §, the characteristic sign of *past* tenses, viz. of the *imperf., perfect, plusquamp.,* and *aorist.* But the *perf.* belongs likewise to the principal tenses; its *augment* therefore differs from that of the *historical* tenses, as will be seen in the *syllabic augment,* which is the foundation of the *temporal* one[1].

The Syllabic Augment.

4. The *augment* of the *perfect,* when the verb begins with a consonant, consists in prefixing the initial letter of the verb with the vowel ε, as

τύπτω, *perf.* τέ-τυφα:

hence this *augment* is also called the *reduplicative augment,* or simply *reduplication.* If the verb begins with an *aspirata,* it follows, from § 18, that the corresponding *tenuis* is prefixed, for instance,

φιλέω—πε-φίληκα, θύω—τέ-θυκα, χωρέω—κε-χώρηκα.

The *fut.* 3, which comprises the meaning of the *perfect,* retains this *augment,* § 99.

5. But the *historical* tenses merely prefix an ἐ, which is called simply *augmentum;* for instance,

τύπτω, *imperf.* ἔ-τυπτον, *aor.* ἔ-τυψα,

and the *plusquamperfectum,* which adds the *historical* meaning

exclusively in the heavy German *perfect.* It was only in proportion as the language was cultivated, that it gradually separated the *historical* tenses, with their modifications, from the *præterite,* and left the old *præterite* to keep its station, as a pure *perfect,* among the principal tenses. To observe the analogy, which in the Greek so clearly distinguishes the *principal* and *historical* tenses, is highly interesting. The learner must, therefore, direct his particular attention to the syllabic augment, and the terminations of the tenses particularised in § 87, 3.

[1] We combine the theory of the reduplication of the *perfect* with that of the simple augment, of which the former is the foundation, because this combination best shows wherein the two augments agree, and essentially differ.

to the signification of the *perfect*, puts this ε before the *reduplication* of the *perfect*; as

τύπτω, *perf.* τέ-τυφα, *plusq.* ἐ-τετύφειν.

The principal tenses (with respect to the *augment*) are therefore distinguished from the *historical*; the former taking either no *augment* (*pres.* and *fut.*) or the *reduplication* (*perf.*); the latter taking either the simple *augment*, or the *reduplication* and the *augment* (*plusquamp.*).

6. There are *augments* in the *active*, *passive*, and *middle* voice; the simple *augment* is *only* in the *indicative*, the *reduplication* in all *moods* and *participles*. As the *imperf.* and *plusquamp.* do not form any moods, the above-mentioned rule may be more readily expressed in the following way:

The *reduplication* of the *perfect* is retained in all moods and participles; but the *augment* of the *aorist* takes place only in the *indicative*.

Thus of τύπτω,

the PERF. is τέτυφα, *inf.* τετυφέναι, *part.* τετυφὼς,

AOR. { 1. ἔτυψα—τύψαι—τύψας, 2. ἔτυπον—τυπεῖν—τυπὼν,

and the *fut.* 3. is like the *perfect*. (See 4. *Obs.*)

Obs. The rule may be expressed still more accurately. Any *reduplication*, or whatever supplies its place, continues through all moods, (hence the irregular *reduplication* of the *aor.* λέλαθον, *part.* λελαθὼν, and the like, § 83. *Obs.* 7.) but any simple augment takes place merely in the *indicative* (hence the irregular *aor.* ἤγαγον drops merely the *augmentum temporale* in the *infin.*, &c., ἀγαγεῖν, § 85. *Obs.* 2). See about any founded or unfounded exceptions, the *Anom.* ἄγνυμι and εἰπεῖν.

§ 83.

1. The preceding *Section* stated the syllabic *augment* in its proper capacity and regularity; the present will show its deviations and peculiarities.

2. Whenever a verb begins with an ρ, this ρ is doubled after the ε, as—

ῥάπτω, *imperf.* ἐῤῥαπτον,

(See § 21, 2, and the exceptions *ibidem*, *Obs.* 2.) and the *perfect* and *plusquamp.* have only the same *augment* without the *reduplication*:

Perf. ἐῤῥαφα, *plusquamp.* ἐῤῥάφειν.

3. When a verb begins with a double letter, it takes merely the ε instead of the *reduplication*, which ε then remains unchanged in the *plusquamp.*, *ex. gr.* ψάλλω, *perf.* ἔψαλκα, *plusq.* ἐψάλκειν: ζητέω, ξέω, *perf. pass.* ἐζήτημαι, ἔξεσμαι. And this

is done in most instances where the verb begins with two consonants, *ex. gr.*

φθείρω, perf. ἔφθορα, *plusq.* ἐφθόρειν,
σπείρω, perf. pass. ἔσπαρμαι, *plusq.* ἐσπάρμην,
ἔκτισμαι of κτίζω, ἔπτυγμαι of πτύσσω.

Obs. 1. From this last rule are excepted, and consequently subject to the principal rule,

a.) Two consonants, of which the first is a mute, the other a liquid, (*muta cum liquida,*) for instance, *γράφω* γέ-γραφα, *κέ-κλιμαι, πέ-πνευκα, τέ-θλακα,* &c. But *γν* takes merely the *ε*, and *γλ, βλ,* are fluctuating; *ex. gr. γνωρίζω—ἐγνώρισμαι, κατ-εγλωττισμένος, δι-έγλυπται* and *δια-γέγλυπται, βλάπτω βέβλαμμαι, βλαστάνω ἐβλάστηκα*[1].

b.) The *perfects μέμνημαι* and *κέκτημαι* of *μνάω* and *κτάομαι.* The Ionians, however, (and even the Attics sometimes, *ex. gr.* Plato, *Meno.* 39.) have ἔκτημαι. All other verbs beginning with *μν* and *κτ* take simply the *ε*, *ex. gr. ἐμνημόνευκα, ἐκτεάτισμαι, ἔκτονα.*

c.) The *perfects πέπταμαι, πέπτηκα, πέπτωκα, πεπτηώς,* (see the *Anom. πετάννυμι, πέτομαι, πίπτω, πτήσσω,*) all of which rather are syncopated verbs of the root ΠΕΤΩ. Any *perfect,* immediately and regularly derived from *πτ,* has merely *ε*, as the usual *perfect* of *πτήσσω* ἔπτηχα, and *ἐπτόημαι,* ἔπτισμαι.

Obs. 2. The same kind of *augment,* peculiar to verbs beginning with *ρ,* may have taken place in the old language with other semivowels; hence the two *perfects* ἔμμορα and ἔσσυμαι, see the *Anom. μείρομαι* and *σεύω.*—The Epics double all liquids for the sake of the metre, but only in the *imperf.* and *aor.* ἔλλαβεν, ἔμμαθε. —See the *Anom. δεῖσαι* about ἔδδεισε.

Obs. 3. A few verbs of the common language, beginning with liquids, have, instead of the *reduplication,* the syllable *εἰ* or *εἰ, ex. gr.* εἴληφα. See the *Anom.* λαμβάνω, λαγχάνω, λέγω, *μείρομαι,* and ΡΕΩ under *εἰπεῖν.*

Obs. 4. Homer's ῥερυπωμένα is the only instance of a *reduplication* before *ρ.*

Obs. 5. In the three verbs *βούλομαι,* (*to be willing,*) *δύναμαι,* (*to be able,*) and *μέλλω,* (*to be about to do, intend to do,*) the Attics commonly strengthen the *syllabic augment* by the addition of the *temporal* one; *ex. gr. ἠδυνάμην* instead of ἐδυνάμην, the same in *ἀπολαύω,* see § 86. *Obs.* 2.—See about the *syllabic augment* before a vowel, § 84. *Obs.* 5, &c.

Obs. 6. Non-Attic poets often omit the *augment* in the *historical* tenses; *ex. gr. βάλε* for ἔβαλε, *βῆ* for ἔβη, *γένοντο* for ἐγένοντο, &c.[2] Compare about the accent, *Obs.* 1, 2, to § 103.—This omission in the *plusquamp.* is also very common in prose: *τετύφεισαν, τέτυπτο,* for *ἐτετύφεισαν, ἐτέτυπτο, δεδίει* (Plato, *Phædr.* 251. a.) for ἐδεδίει, and the like. But the omission of the real *reduplication* is very rare and doubtful. See about ἔδεκτο and the like, § 110, 8, and about the Epic *redupl. δει,* instead of *δε,* the *Anom. δεῖσαι* and *δείκνυμι.*

Obs. 7. The *aor.* 2. (of the *active* and *middle* voice) has also frequently the *redupl.* in Epic poets, and this *redupl.* continues through all the moods, (see § 82, 6, with the Note,) *ex. gr. πέπληγον,* λελαθών, *πεπιθεῖν,* λελαβέσθαι, &c. In some

[1] Observe that *γν, γλ, βλ,* belong to those instances of *muta cum liquida* which are also excepted from the rule of the others in prosody (see § 7, 10). The other exceptions stated in that *Section* do not occur in a way which applies here; for *δέδμημαι* is a syncope. See the *Anom. δέμω.*

[2] With Attics for the sake of the metre but seldom; see Herm. on Eurip. *Hec.* p. xxxii. In prose never, not even in Ionic prose. The sole exception is *χρῆν.* See the *Anom. χράω, χρή.*

few verbs the simple *augment* is added in the *indic.* φράζω ἐπέφραδον (see the *Anom.* and compare κέλομαι and ΦΕΝΩ).—The *present* and the *fut. active* have this *redupl.* only in some mostly poetical forms derived from reduplicated tenses; see § 111.

§ 84.—*The Temporal Augment.*

1. When the verb begins with a vowel, whether it has the *sp. asper* or *lenis*, the *augment* coalesces with the initial vowel into a long vowel; and this kind of *augment*, called *the temporal augment*, (see § 82, 1.) continues unchanged in all the *præterites*. A or ε generally becomes η, and ο—ω, *ex. gr.*

ἀνύω, *imperf.* ἤνυον, *perf.* ἤνυκα, *plusq.* ἠνύκειν,
ἁρμόζω, *imperf.* ἥρμοζον, *perf.* ἥρμοκα, *plusq.* ἡρμόκειν,
ἐλπίζω, *imperf.* ἤλπιζον, *perf.* ἤλπικα, *plusq.* ἠλπίκειν,
ὁμιλέω, *imperf.* ὡμίλεον, *perf.* ὡμίληκα, *plusq.* ὡμιλήκειν.

2. The following verbs, ἔχω, *I have*, ἐάω, *I let*, ἕλκω, *I drag*, (see the *Anom.*) ἕρπω and ἑρπύζω, *I creep*, ἐθίζω, *I accustom*, ἑλίσσω, *I wind*, ἑστιάω, *I give a feast*, ἕπω (see the *Anom.*) and ἕπομαι, *I follow*, ἐργάζομαι, *I work*, do not change the ε into η, but into ει, for instance, *imperf.* εἶχον, *perf.* εἴργασμαι, &c. (See *Obs.* 4.)

Obs. 1. See also εἷλον, ἑλεῖν, in the *Anom.* αἱρέω, εἴωθα in the *Anom.* ἔθω, and the verbs belonging to the root ΈΩ, § 108.[1]

3. The vowels ι and υ can only be *augmented* when they are short, and they then become long through the *augment: ex. gr.* ἱκετεύω, (Eurip. *Med.* 971.) *aor.* ἱκέτευσα (338); and even when the syllable is already long by position, the *augment* must be rendered sensible in pronunciation, *ex. gr.* ἰσχύω ἴσχυον, ὑμνέω ὕμνουν.

4. Of the vowels long in themselves, ᾱ (according to Text 1.) commonly becomes η; the others η, ω, ῑ, ῡ, are not susceptible of the *augment*, *ex. gr.* ἡττάομαι,

imperf. ἡττώμην, *perf.* ἥττημαι, *plusq.* ἡττήμην,

except by the removal of the accent. See *Obs.* 4.

5. A diphthong may be *augmented* when its first vowel can be changed in the way mentioned above; and if the second vowel be an ι, it is subscribed thus:

αὐλέω—ηὔλουν, εὔχομαι—ηὐχόμην,
αἰτέω—ᾔτουν, ᾄδω—ᾖδον,
οἰκέω—ᾤκουν.

[1] The following are improperly considered as belonging hither, viz. ἔπω and ἐρέω. See the *Anom.* εἰπεῖν—ἔζω about εἶσα. See § 108, 2.—ἐρύω and ἐρωτάω about εἴρυσα, εἰρώτων, which forms belong, however, to the Ionic εἰρύω, εἰρωτάω.

But many verbs neglect this *augment*, (*Obs.* 2.) and it never takes place with ου and ει: οὐτάζω—οὔταζον, εἴκω—εἶκον, εἶξα; with the solitary exception of εἰκάζω, which, however, is only *augmented* by the Attics, and that but rarely, εἴκασα, εἴκασμαι, Att. �😊κασα, ᾐκασμαι. In the verbs beginning with ευ the usage is fluctuating; ηὐχόμην and εὐχόμην, εὑρέθην, very seldom ηὑρέθην.

Obs. 2. Those verbs in which the *augment* would produce a cacophony or indistinctness, remain in general unchanged, especially a few beginning with α, αυ, οι, followed by another vowel, ἀΐω, ἄημι, ἀηδίζομαι, αὐαίνω, οἰακίζω, οἰόω, and some others; only that the short α, for instance in ἀΐω, is lengthened: *imperf.* ἄϊον, (long α,) αὐαίνετο, οἰάκιζεν, &c. But ἀείδω makes ᾖειδον according to the general rule. Neither do some other verbs beginning with οι take the *augment*, οἰνίζω, οἰκουρέω, οἰστρέω.

Obs. 3. But the Ionians and non-Attic poets frequently neglect this *augment* as well as the *syllabic* one in any verb, *ex. gr.* ἀμείβετο for ἠμείβετο, ἔων for εἴων, (of ἐάω,) &c. even in the *perf.* and *plusq. pass.*, *ex. gr.* ἄμμαι, οἵκημαι, (of ἅπτω, οἰκέω,) Herod. The Dorians, instead of changing those beginning with α into η, merely alter the quantity, ᾱ.

Obs. 4. The *temporal augment* arose unquestionably from the contraction of the *syllabic augment* ε with the vowel of the verb, *ex. gr.* ἄγω, ἔ-αγον ἦγον: the contraction of εε into η, and εο into ω, is, however, a deviation from the general custom (§ 28, 3. b); but that of εα into η, and εε into ει, (ἔχω, ἔ-εχον εἶχον,) agrees exactly with it.—Hence the accent of some compound verbs is accounted for. As the accent (according to *Obs.* I. 1. to § 103.) always rests, as far as possible, on the antepenultima, ἀνῆπτον of ἀνάπτω, for instance, has the circumflex on the penultima, because of the contraction. And thus the *augment* sometimes is to be known only by the accent, *ex. gr.* προσήκω, (from ἥκω,) *imperf.* προσῆκον: ἄπειργε is the *imperative* of ἀπείργω, and ἀπεῖργε the third person of the *imperf.*

Obs. 5. But the *syllabic augment* has actually been retained in some instances before a vowel. Beside several Epic forms, the following three verbs of the common language, which by the rule are not susceptible of the *temporal augment*, have the *syllabic* one:

ὠθέω, ὠνέομαι, οὐρέω,
imperf. ἐώθουν, ἐωνούμην, ἐούρουν.

The case is the same with the verb ΑΓΩ, (see *Anom.* ἄγνυμι,) *I break*, *aor.* ἔαξα, &c., to distinguish it from ἄγω, *I lead*.

Obs. 6. The *temporal augment* arose from the ε even in the *perfect*. For as the usual *redupl.* (§ 82.) consisted in the repetition of the first consonant with an ε, this ε alone could be prefixed when the verb began with a vowel, and it formed the *temporal augment* along with this vowel. The ε is still found unchanged in the first-mentioned verbs, (as ἔαγα, ἔωσμαι, ἐώνημαι, ἐούρηκα,) and besides in

ἔοικα, ἔολπα, ἔοργα,

from εἴκω, ἔλπω, ἔργω. The ο in these *perfects* comes from the change of the vowel in the root, (of which below,) and ε is *redupl.*: ἔργω ἔ-οργα, like δέρκω δέδορκα.

Obs. 7. This *augment* retains the *sp. asper* of the verbs, which have it, *ex. gr.* ἑάλων, ἑάλωκα, from ΑΛΟΩ. See *Anom.* ἁλίσκομαι, also ἁνδάνω, ἔννυμι.

Obs. 8. Just as we have seen above (§ 33. *Obs.* 5.) the *syllabic augment* increased by the *temporal* one, the latter is commonly increased in the verb ὁράω, (*I see*,) by the *syllabic* one, and retains the *spiritus*: *imperf.* ἑώρων. See about the *perfect*

ἐώρακα, ὁράω, and also οἴγω, ἀνοίγω, among the *Anomalous Verbs*. The Epic poets do this likewise with other verbs, *ex. gr.* ἐψνοχόει of οἰνοχοέω, ἐήνδανε of ἀνδάνω.

Obs. 9. When a verb begins with ευ, it is the second vowel which takes the *augment*. This occurs in the verb ἐορτάζω, ἑώρταζον, and the *perfects* of *Obs.* 6. in the *plusq.* ἐφκειν, ἐώλπειν, ἐώργειν.

§ 85.—*Attic Reduplication.*

1. There is no *redupl.* in verbs beginning with a vowel, as we have seen above (compare § 84. *Obs.* 6). But several of them, all radical verbs, have in the *perfect* a peculiar *redupl.* called the *Attic redupl.*, which, however, is not exclusively peculiar to the Attics; most verbs, which have it, disdaining the above simpler form. It consists in the repetition of the first two letters of the verb, with the vowel unchanged, before the usual *temporal augment* in the *perfect;* for instance,

ἀγείρω, (ἤγερκα,) ἀγ-ήγερκα, ἀγήγερμαι,
ἐμέω, (ἤμεκα,) ἐμ-ήμεκα,
ὀρύττω, (ὤρυχα,) ὀρ-ώρυχα, ὀρώρυγμαι,
ὄζω, (ὦδα,) ὄδ-ωδα.

2. This form is fond of a short vowel in the third syllable, and on that account makes long vowels short, as, for instance, in ἀλείφω, *perf.* ἀλήλιφα, ἀλήλιμμαι, ἀκούω, *perf.* ἀκήκοα.

Obs. 1. This shortening of the vowel enabled Homer to make ἐρηρέδαται even of ἐρείδω, which commonly gives ἐρήρεισμαι: see *Obs.* IV. to § 103.—Even the *temporal augment* of the second syllable is sometimes neglected by the Epic poets for the sake of the metre, *ex. gr.* ἐρέριπτο, ἀρᾰρυῖα, of ἐρείπτω, ΑΡΩ.—See about other peculiarities of this *redupl.* the *Anom.* αἱρέω, ἐγείρω, ἠμύω, ἔχω, οἴχομαι.

3. The *plusquamp.* sometimes adds a new *temporal augment*, most commonly in ἀκήκοα, ἠκηκόειν: but it is omitted in the generality of instances (compare § 83. *Obs.* 6).

Obs. 2. The *aor.* 2. of some verbs among those which belong to this §, (as § 83. *Obs.* 7.) has in the poets a *redupl.* corresponding to that of the *perfect*, yet so as to give precedence to the *temporal augment; ex. gr.*

ΑΡΩ, *Pf.* ἄρᾰρα, (*Ion.* ἄρηρα,) *aor.* ἤραρον.

The case is the same with ἤκαχον, ὤρορεν, and some other forms (see the Note below). The verb ἄγω (see *Anom.*) has this *aor.* ἤγαγον in the common language. This *redupl.* continues also in the other moods, which only reject the *temporal augment:* ἀράρῃ, ἀκαχεῖν, ἀγαγὼν (see § 82. *Obs.*).[1]

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[1] Grammarians formerly used to explain the Epic forms ἤραρεν, ὤρορε, as *perfects* made by transposition of ἄρηρα, ὄρωρα: but ἤρᾰρα or other *perfects* of this kind are nowhere to be met with in the genuine old Poets. These *third persons* have everywhere the signification of the *aor.*, and there are in Homer and other Poets other *aorists* as 3 *pl.* ἄραρον for ἤραρον, *part.* ἀραρών. The other similar *aorists* do also agree with them, as ἀγαγεῖν, ἀκαχεῖν, ἀπαχεῖν, ἀπαφεῖν, ἀλαλκεῖν, and ἐνεγκεῖν, (for which see the *Anom.*) and also those beginning with a consonant, as πεπιθεῖν, λελαθεῖν, &c. § 83. *Obs.* 7.

Obs. 3. A very extraordinary *redupl.* of the *aor.* at the end of the word is found in the Epic poets in

ἐρύκω, *aor.* ἠρύκακον, ἐρυκακέειν, (for —εῖν,)

and also in ἐνίπτω, ἠνίπαπε. See the *Anom.*

§ 86.—*Of the Augment in compound Verbs.*

1. With regard to compound verbs, the principal rules are the following: when the verb is compounded with a prep., the prep. stands before the *augment* in the *augmented* tenses.

It is therefore advisable, first to place the augment before the simple verb, and then to prefix the preposition. In the case of two vowels coming together, the vowel of the *preposition* (with the exception of περὶ and πρὸ) undergoes an *elision.* Several other changes will be best seen in the examples:

προσφέρω—προσ-έφερον; συλλέγω, συν-έλεγον;
ἀποδύω—ἀπ-έδυσα, ἀπο-δέδυκα, ἀπ-εδεδύκειν;
συῤῥάπτω, συν-ἐῤῥαπτον; ἀπαλλάττω, ἀπ-ήλλαττον;
περιβάλλω, περι-έβαλλον.

In the *moods* of the aorist, the preposition resumes of course its original form, after having cast off the augment, *ex. gr.*

συλλέγω, *aor.* συνέλεξα, *conj.* συλλέξω, *inf.* συλλέξαι,
ἀποδύω, — ἀπέδυσα, — ἀποδύσω, — ἀποδῦσαι.

2. Verbs not compounded with prepositions take the augment in the beginning, *ex. gr.*

μελοποιέω, ἐμελοποίουν, μεμελοποίηκα,
πλημμελέω, πεπλημμέληκα,
ἀφρονέω, ἠφρόνουν, οἰκοδομέω, ᾠκοδόμησα.

But verbs compounded with εὖ and the inseparable particle δυσ- take the *temporal augment* in the middle, as

εὐεργετέω, εὐηργέτουν; δυσαρεστέω, δυσηρέστουν;

but when an immutable vowel or consonant comes after those particles, the *augment* is in the beginning, as

δυσωπέω, ἐδυσώπουν,
δυστυχέω, ἐδυστύχησα, δεδυστύχηκα,
εὐδοκιμέω, ηὐδοκίμουν;

only those in εὖ are more generally (§ 84. *Obs.* 5.) without any *augment*, εὐφραίνετο, εὐωχούμην (εὐωχεῖσθαι).

Obs. 1. The prep. πρὸ frequently makes a *crasis* with the *syllabic augment*, προ-έπεμψα, προὔπεμψα: see § 120. *Obs.* 7.

Obs. 2. Some compound verbs, which frequently occur in the language of familiar intercourse, and of which the primitives are to be found only in the dialects or poets, take the *augment* before the prep.; as ἐκάθευδον, ἐκάθιζον, ἠφίουν, (of ἀφίημι,) yet we find also *ex. gr.* καθηῦδον in most authors, and ἀπολαύω always gives ἀπέλαυον, and

sometimes (according to § 83. *Obs.* 5.) with the double *augment* *ἀπήλαυον*, though there is no primitive verb to it. See also *ἀμπέχω* in the *Anom.* *ἔχω*, and *ἀμφιέννυμι*, § 108, 3. About *ἐμπολᾶν*, see *Obs.* 3.

Obs. 3. We must principally know, whether verbs are *merely compounded with another word*, or *derived from a word already compounded*. With respect to this distinction a general rule may be observed, the principle of which cannot be shaken, although it is subject to many exceptions. Compound verbs of the *former* kind have the *augment* always in the middle, and most verbs compounded with prepositions follow this rule; for instance, *συν-έλεξα*. Compound verbs of the *latter* kind have the *augment* in the beginning. To these belong, 1, all verbs not compounded with prep., (the adv. *εὖ* and *δυσ-* included,) though their second part should be perfectly similar to the primitive verb; for instance, *μελοποιέω*, which is not derived from *μέλος* and *ποιέω*, but from *ὁ μελοποιὸς*, and which has therefore *ἐμελοποίουν*. 2, many verbs too, though they be compounded with prep.; *ex. gr.* *ἐναντιοῦμαι* from the compound *ἐναντίος*, *ἠναντιούμην*; *ἀντιβολέω* from *ἀντιβολὴ*, *ἠντιβόλουν*. Yet the usage of verbs, compounded with prep., having the *augment* in the middle, has occasioned a deviation from this principle, so that even in verbs derived from words compounded with prep. the *augment* is most usually after the prep. Homer has *ἀντεβόλησε* [1]. The Attics generally have *ἐξεκλησίασαν*, *ἐνεκωμίαζον*, *προεφήτευσα*, *συνήργουν*, *ἐπιτετήδευκα*, *ἐνεχείρουν*, and many more, though there are no simple primitives of all these verbs, (*ἐκκλησιάζω*, *ἐγκωμιάζω*, *προφητεύω*, *συνεργέω*, *ἐπιτηδεύω*, *ἐγχειρέω*,) which are derived from *ἐκκλησία*, *ἐγκώμιον*, *προφήτης*, *συνεργὸς*, *ἐπίτηδες*, and from *ἐν* and *χείρ*. *Ἐμπολᾶν* (*to trade*, from *ἐμπολὴ*, *merchandise*,) has indeed commonly *ἠμπόλησα*, —*ηκα*, but Lucian has *ἐμπεπόληκα*.—Even verbs compounded with substantives have the *redupl.* in the middle, having no *augment* in the beginning, as *ἱπποτετρόφηκα* from *ἱπποτροφέω*.

Obs. 4. The following verbs commonly take the *augment* in both places together: *ἀνορθόω* *ἠνώρθουν*, *ἐνοχλέω* *ἠνώχλησα*, *ἀνέχομαι* *ἠνειχόμην*, *παροινεῖν* *πεπαρώνηκα*. The anomaly is still greater in the verbs *διακονεῖν*, *διαιτᾶν*, *δεδιηκόνηκα*, *κατεδιήτησα*, since they come from *διάκονος*, *δίαιτα*, in which the *α* does not belong to another word. Common practice has been betrayed into this irregularity by the mere similarity of the composition.

CONJUGATION.

§ 87.—*Numbers and Persons.*

Connecting Vowel.

1. All the terminations of the Greek verb in its tenses, numbers, and persons, may be divided into two very distinct principal classes, one for the *active*, the other for the *passive* voice. Hence, though the import deviates in some tenses, one class is called the *active conjugation*, the other the *passive*.

2. The principal tenses of either conform in some respects to a particular analogy, by which they are distinguished from the *historical* tenses.

3. This appears more distinctly from the following table, which shows the terminations of the three persons and numbers

[1] See Buttm. *Lexilogus*, 63, 13.

in the different tenses and their *conjugation.* But it refers merely to the *indicative:* the way in which it is to be applied to the *conjunctive* and *optative* will appear from the following §.

Principal Tenses.

	Active.			*Passive.*		
	1 Person,	2 Person,	3 Person,	1 Person,	2 Person,	3 Person,
Sing.	———	ς	———	μαι	(σαι)	ται
Dual.	wanting	τον	τον	μεθον	σθον	σθον
Plur.	μεν	τε	σιν, σι	μεθα	σθε	ντ̇αι.

Historical Tenses.

Sing.	———	ς	———	μην	(σο)	το
Dual.	wanting	τον	την	μεθον	σθον	σθην
Plur.	μεν	τε	ν or σαν	μεθα	σθε	ντο.

4. Here must be also noticed the doctrine of the so-called connecting vowel. Such is the term applied to that letter, by means of which the above-noted terminations are annexed to the root of the verb. For instance, in λυ-ο-μεν, λυ-ε-τε, ἐλυσ-α-μην, the letters ο, ε, α, are the *connecting* vowels; λυ is the root.

5. The general rule is, that all the tenses of the verb, with the exception of *the perf. and plusq. pass., and the irregular verbs in* μι, annex those terminations noted above to the root, by means of the *connecting* vowel. But this vowel being variable, the manner in which the connecting vowel is used in the different tenses and moods is most easily learned from the paradigm. There are eight connecting vowels, viz., five simple vowels: α, ε, η (ῃ), ο, ω; and three diphthongs: αι, ει, and οι.

Obs. 1. Thus for instance the termination μεν of the 1 pers. plur. act. is annexed to the root of the *pres., fut.,* &c. by means of ο (λυ-ο-μεν, λυσ-ο-μεν); to the root of *the aor.* 1. and *perf.* by means of α (ἐλυσ-α-μεν, λελυκ-α-μεν); to that of *the plusq.* by means of ει (ἐλελυκ-ει-μεν); to that of *the aor.* 1. *pass.* by means of η (ἐλυθ-η-μεν); to that of *the conj.* by means of ω (λυ-ω-μεν); to that of *the pres. opt.* &c. by means of οι (λυ-οι-μεν); to that of *the opt. aor.* by means of αι (λυσ-αι-μεν). From these examples it will be seen, that the terminations (μεν, τε, &c.) sufficiently indicate the *persons,* but that the *connecting* vowel alone is not sufficient to enable us to recognise the *tenses* and *moods,* since there are besides various changes taking place with the *root* of the verb, and which will be treated of in the following §§.

Obs. 2. The terminations of the first and third *persons singular of the active* are not given in this table, because in most instances they have no consonant, but only the connecting vowel, and generally alone, which connecting vowel[1] is, however,

[1] Though in this instance it has nothing more to connect, it is yet identical with it, and is consequently dropped in any formation which has no connecting vowel. Compare, for instance, ἐτίθη with ἐτίθη-ν, and ἐτίθε-μεν, where ε or η belongs to the root.

very different in different tenses. Compare, for instance, 1. λύ-ω, 3. λύ-ει, with λύο-μεν or ἔλυσ-α, ἔλυσ-ε with ἐλύσ-α-μεν. But in most *historical* tenses the first person has a steady ν, (ἔλυ-ο-ν, ἐλελύκ-ει-ν,) and the third person, when its vowel is an ε, the mutable ν (ἔλυ-εν or ε). In the less frequent *conjugation* of verbs in μι, both persons have a very peculiar termination in the *present*, viz. μι, σι. See § 106.

Obs. 3. The *third person pl.* of the principal tenses of the *active* is given here as it is in use in the common language. But it is proper to observe that in the Doric dialect it ends in ντι, and that the vowel of the σι of the common form is always long, because there has been a ν dropped ; τύπτουσι, *Dor.* τύπτοντι,—τετύφᾱσι, *Dor.* τετύφαντι. See the *Obs.* V. 4. to § 103.

Obs. 4. The terminations σαι and σο of the *second pers. pass.* are only to be noticed as a foundation or basis, since they have remained unchanged but in very few instances. The manner in which they coalesce with the preceding letters, so as not to be recognised, is explained below in the *Observations* III. to § 103.

Obs. 5. With regard to the peculiarities which distinguish the *historical* from the *principal* tenses, the following points must be carefully attended to in the above table [2] :

a.) A characteristic, which runs through the whole *active* and *passive* form, is, that the *third pers. dual*, which in the *principal* tenses is always the same with the *second*, (as *act.* τύπτετον, τύπτετον, *pass.* τύπτεσθον, τύπτεσθον,) constantly ends in ην in the *historical* tenses, *ex. gr. imperf. act.* 2. ἐτύπτετον, 3. ἐτυπτέτην, *pass.* 2. ἐτύπτεσθον, 3. ἐτυπτέσθην. Compare below *Obs.* V. 3. in § 103.

b.) The *third pers. pl.* of the *active* affords also a steady distinction ; it always ends in σι, with the mutable ν (ουσιν, ασιν, or σι,) in the *principal* tenses, but in the *historical* tenses constantly with a steady ν (ον, αν, εισαν, ησαν).

c.) In the *passive* form the two kinds of tenses are completely different throughout the *singular*, and in all the *third persons*. The termination μαι in the *principal tenses* is always μην in the *historical* ones, and ται (*sing.* and *pl.*) always becomes το. The difference of the terminations coming from σαι and σο is equally steady. (See *Obs.* 4.)

Obs. 6. The first *person* is wanting through the whole active in the *dual ;* that is to say, it does not differ from the *pl.* That the *dual*, as an old *pl.* especially in verbs, has sometimes the signification of the *pl.* with Poets, has been remarked above, § 33. *Obs.* 7. See particularly *Od.* θ. 49. *Hymn. Apoll.* 487. 501. *Pind. Ol.* 2, 157.

§ 88.—*Moods and Participles.*

1. The Greek language is richer in moods and participles than any other language. The *imperfect* and *plusquamp.* exist only in the *indic.* Other *moods* and *participles* may be formed of the other tenses. The *future*, however, has neither *conjunctive* nor *imper.*, and the *perfect* seldom has a *conjunctive*, *optative*, and *imper.* See below, § 137. *Obs.* 11. Thus every present, perf. 1 and 2, aorist 1 and 2, has beside the indicat. a conj., imperat., infinit., and participle.

[2] All these differences are of particular use in reading the Epic poets, where they frequently are the only means of recognising the tenses when the *augment* is dropped. (See above the *Obs.* to §§ 83, 84.)

2. The *opt.* derives its name from serving to express a *wish,* but is also frequently used in a variety of other connexions, as will be seen in the *Syntax.* We only observe here, that its signification corresponds almost thoroughly to that of the Latin *imperfect, perf.,* and *plusquamp.* of the *conjunctive,* which is wanting in Greek.

3. This observation is closely connected with the following principal rule concerning the conjugation of the *conj.* and *opt.*:—

> The conjugation of the *conj.* of all tenses has constantly for its basis that of the principal tenses, while that of the *optative* is always grounded in the conjugation of the *historical* tenses [1].

The table of the preceding *Section* thus contains in its upper series the terminations of all *conjunctives,* and the lower one those of all *optatives.* The peculiarity of each mood thus lies in the modifications of the connecting vowel, by which they are distinguished from each other as well as from the indicat.; and for this reason, this vowel has been also called the mood-vowel.

4. The connecting vowels η and ω are peculiar to the conj., and the following rule is here observed:—

> The *conjugation of all conjunctives follows that of the conjunctive in the present;*—the

pres. conjunct. is formed of the *pres.* indicat. in the following manner:—

> Wherever the *indic.* has ο, ου, ω, the *conj.* has ω:
>
> Wherever the *indic.* has ε, ει, η, the *conj.* has η or ῃ.

Hence: *Ind.* τύπτομεν, τύπτουσιν, τύπτεται, τύπτεις, τύπτῃ, &c.
Conj. τύπτωμεν, τύπτωσι, τύπτηται, τύπτῃς, τύπτῃ, &c.

The terminations of all the conj. are therefore

in the *Act.* ω, ῃς, ῃ—ητον, ητον, ωμεν, ητε, ωσι(ν),
in the *Pass.* ωμαι, ῃ, ηται, ώμεθον, ησθον, ησθον, ώμεθα, ησθε, ωνται.

5. The characteristic letter of the *optative* is ι: it coalesces into a diphthong with the preceding vowel, (whether radical or connective,) which diphthong continues the same through all numbers and persons. The termination of the first person in the *active* is either μι or ην, (as τύπτοιμι, τιθείην,) and in the

[1] Thus, for instance, the *opt.* even of *principal* tenses always has ην in the *third person* of the *dual,* and in the *passive* constantly το in the *third person sing.* and *pl.* (§ 87. *Obs.* 5.)

last instance this η continues along with the diphthong in all the other terminations: οιμι, οις, οι, &c.—είην, είης, είη, είησαν, &c. In the *passive* the diphthong is immediately before the *historical* termination (τυπτοί-μην, τιθεῖ-το, &c.).

6. The *imper.* has a *second* and *third person* in all the numbers; its terminations in all tenses are—

	2.	3.		2.	3.		2.	3.
Act. sing.	. . ,	τω,	*dual,*	τον,	των,	*pl.* τε,	τωσαν	or ντων.
Pass. sing.	(σο,)	σθω,	*dual,*	σθον,	σθων,	*pl.* σθε,	σθωσαν	or σθων.

7. The *infin.* has the following terminations:—

act. ειν, or ναι or αι.
pass. σθαι.

8. All *participles* are adjectives of three terminations; and the *fem.*, of course, (according to § 58, 2.) always follows the first decl. The *masc.* of the *active* has in the *gen.* ντος, which gives ς or ν for the *nom.*, and σα for the *fem.*, thus—

ων or ους, ουσα, ον, ᾱς, ᾱσα, ᾰν,
gen. οντος. *gen.* αντος.
εις, εισα, εν, υς, ῡσα, ῠν,
gen. εντος. *gen.* υντος.

The *participle* of the *perfect active* deviates from this; it always has

ὡς, υῖα, ὸς,
gen. ότος.

For the declension of these participles, see § 103.

The *participles* of the *passive* voice all end in

μενος, η, ον.

Obs. These terminations experience some modifications in their application; they undergo a contraction not only in the contracted verbs, (§ 105.) but also in some parts of the usual conjugation, which are grounded in contraction. See § 95, 7. and *Obs.* I. 3. to § 103.

§ 89.—*Active, Passive, and Middle Voice.*

1. The idea of a *passive* includes also the case, when the action, which I suffer, is inflicted or done by myself. It may therefore be expressed by the *passive* form, as *versor* in Latin does not merely signify '*I am turned about,*' but also '*I turn myself about.*' This meaning of the *passive* is called the *reflective*[1]; but the Greek goes still further, and employs the

[1] Compare, above, the Note to § 74, 4.

passive voice in connexions, where the verb has only a collateral relation to the subject (for instance, '*I prepare a dwelling for myself*'). All these cases, which will be more fully explained in the *Syntax*, give the *significatio media;* and the *passive*, when it has this signification, is called *medium*, '*the middle voice.*'

2. With regard to their form, we have already shown the difference between the *passive* and *active* voice, § 87. Each *active* tense is accordingly changed into its natural *passive* in the way which we are going to point out here for the *first persons* of the *indic.* of all tenses.

	Active,	*Passive.*		*Active,*	*Passive.*
Present,	ω,	ομαι	*Impèrf.*	ον,	όμην
Perf.	α, κα,	μαι	*Plusq.*	ειν, κειν,	μην
Fut.	σω,	σομαι	*Aor.*	σα,	σάμην
	ῶ,	οῦμαι		ον,	όμην.

3. The four following tenses of this natural *passive*, viz.

the *pres.* and the *imperf.*

the *perf.* and the *plusquamp.*

comprise the *medial* signification in all cases where that *medial* signification occurs, so that through the connexion or context alone we can discover whether they are of the *passive* or *middle* voice. But in the *aor.* and *fut.* the above natural *passive* is generally only a *medium*, or *middle* voice: the *passive* has a particular form for both these tenses, which have this peculiarity, that the *aor.*, notwithstanding its *passive* signification, assumes the *active* form in its conjugation, whilst the *future*, formed from this *aor.*, passes again into the *passive* form.

Aor. pass. θην, ην, *Fut. pass.* θήσομαι, ήσομαι.

In contradistinction to those forms, the above natural *passive* of the *fut.* and *aor.* is called in grammar *fut.* and *aor. medii:*

Fut. med. σομαι, οῦμαι, *Aor. med.* σάμην, όμην.

But the first four tenses, which have only the natural *passive* form for both significations, and consequently should be called *passivomedia*, are simply denominated *passiva* in the theory of grammatical forms, and can only take the name of *media* when they have the *medial* signification in the context, that is to say in the *syntax.*

The following table brings at once under review the double forms of the *fut.* and aorists of the three voices of the verb :

	Active.	*Passive.*	*Medium.*
Fut.	σω	θήσομαι	σομαι
	ῶ	ήσομαι	οῦμαι
Aor.	σα	θην	σάμην
	ον	ην	όμην.

Obs. The *medial* or *middle* form of the *aor.* is omitted in all verbs which have not such a *medial* signification ; it is the *aor. pass.* in θην or ην, which assumes this signification in several verbs, (§ 136.) and therefore the *medial* form occurs only in a limited, though considerable, number of verbs. We begin, however, by considering every Greek verb as perfect, and shall notice, further on, which tenses are actually in use in each verb.

4. The old Greek grammarians have in their grammars a complete *medium*, or *middle* voice, in which the *present* and *imperf.* of the *passive* are given at length as tenses of the *medium ;* but instead of letting them be followed by the *perf.* and *plusq. pass.*, which also have the double signification, they have a separate

Perf. and *plusq. medii,*

the import of which is the following.

5. The *perf. act.* has two different forms, each of which ends in *a* in the first *person.* The common form, as will be seen below, either aspirates the radical consonant, or introduces a κ, (λέγω λέλεχα, φύω πέφυκα,) the uncommon one does neither (φεύγω πέφευγα, δαίω δέδηα). In most instances the latter form, which differs so little from the other, really is the true practical *perfect* belonging to the regular *prts.* of the *act.* from which it is derived ; and in but few instances the *present* has a transitive, and this *perfect* an intrans. signification. (See § 113.) This anomaly of a small number of verbs ought not to have had any influence on the theory of the Greek verb in general ; yet because the intrans. signification is in some instances the same with the reflective signification of the *medium*, (as, for instance, '*I have frightened myself,*' or '*I am frightened,*') and because both forms of the *perf.* exist together in a few verbs, the old grammarians placed this *perf.* with its dependent *plusq.* in the conjugation of the *medium*, though in every instance, where a verb has a *medium*, it is only

the *perf.* and *plusq. pass.*, which have the true *medial* signification along with the *passive* one. (See § 136.)

6. Modern grammarians have therefore abandoned this mis-

leading method; and as the double formation of other tenses is marked by numbers in the theory of the Greek conjugation, § 90. I. they now call this more uncommon *perf.* and *plusq.*

Perf. and *plusq. secundum,*

but it occurs only in the *active* voice. The *perfect* of the *passive* is always made in a uniform way from both forms of the *perfect* of the *active.*

§ 90.—*Tenses.*

1. The Greek tenses partly have a double form, marked in grammar by the first and second, though this does not establish a difference in the signification. The *perf.* has a double form only in the *act.* voice, (§ 89, 6.) but the *futures* and *aorists* have double forms in the *active, passive,* and *middle* voice.

2. The *passive* has besides a peculiar *fut.* 3, or what is called *paulo-post-fut.,* which takes the *reduplication* of the *perfect* (§ 99). See *Syntax,* § 138.

3. All the tenses of the Greek verb are distributed or classed in the following table under the head of what is more correctly called the *active, passive,* and *middle* voice.

This table notices the *augments* and *terminations* of the first person. The longer line is the space left for the root of the verb, the smaller one in front for the initial letter repeated in the *augment.* The *sp. asper* over the termination denotes the aspiration of the preceding consonant.

	Act.	*Pass.*	*Med.*
Pres.	— ω	— ομαι	as in the pass.
Imperf.	ἐ — ον	ἐ — όμην	
Perf. 1.	-ε — ά or κα	-ε — μαι	
Plusq. 1.	ἐ-ε — ειν or κειν	ἐ-ε — μην	
Perf. 2.	ε — α		
Plusq. 2.	ἐ-ε — ειν		
Fut. 1.	— σω	— θήσομαι	— σομαι
Aor. 1.	ἐ — σα	ἐ — θην	ἐ — σάμην
Fut. 2.	— ῶ	— ήσομαι	— οῦμαι
Aor. 2.	ἐ — ον	ἐ — ην	ἐ — όμην
Fut. 3.	wanting	-ε — σομαι	wanting.

4. The manner of combining these terminations of the tenses with the root of different verbs requires a particular explanation, called the theory of the *formation of the tenses,* previously to which we have to state what is called in grammar the *characteristic of the verb,* and the *theme of the verb.*

§ 91.—*Characteristic of the Verb.*

1. The letter immediately preceding the principal vowel of the termination of a tense is called the *characteristic* (distinctive mark) of that tense. Thus, for instance, in the above table σ is the *characteristic* of the *fut.* 1. and of the *aor.* 1. in the *act.* and *med.*

2. But that letter which remains at the end of the root of the verb, after having rejected all which serves merely for the terminations of the inflections, is more particularly the *characteristic of the verb.* On rejecting, for instance, the ω of the *present*, we find that the letter, or two letters, which precede the ω, constitute the *characteristic* of that verb, *ex. gr.* in λέγ-ω the γ, in φονεύ-ω the ευ.

Obs. The question is not here about the etymological root of the verb, which in φονεύω is the syllable φον, but about the radical letters of the verb (compare the Note to § 39.) to which ευ belongs. Thus in φιλέω, τιμάω, it is ε and α, not λ and μ, which are the true *characteristics.*

3. Verbs are divided into different classes, according to their characteristics. Hence verbs which have a vowel before the ω of the *present*, that is to say, whose characteristic is a vowel, are called *verba pura.* See § 28, 1. Verbs of which the characteristic is ε, α, ο, admit of contraction in the *pres.* and *imperf.* in the *act.* and *pass.*; they are therefore called *verba contracta.* See § 105. Verbs of which the characteristic is one of the letters λ, μ, ν, ρ are called *verba liquida* or *verba* λ, μ, ν, ρ. See § 101. Verbs not included in these classes are called *verba muta.* For a similar division into classes see § 100, a.

§ 92.—*Double Themes.*

1. In Greek, as in Latin, the *present* is considered as the *principal* tense, that is to say, the tense which serves for the formation of all the other tenses. This process is easy in most verbs, since, on rejecting the ω, we find the root and characteristic of the verb, which are the basis, on which all the other forms of the verb are built.

2. But in many verbs, that which remains after rejecting the ω of the *present*, is not to be immediately taken for the pure root of the verb; for on stripping other tenses of the same verb of their peculiar *terminations* and *augments*, we find a root left, which is more or less different from the root of the *present*,

so that we must discriminate which form of root is the primitive one.

3. This difference consists, in one part of these verbs, merely in the vowel, and chiefly in the alteration of the three short vowels ε, ᾰ, ο. As there is nothing in simple vowels why one should be considered as the radical vowel preferably to the other, the vowel of the *present* tense is, for uniformity's sake, considered as the radical vowel, as, for instance, in τρέφω, ἐτράφην, τέτροφα, exactly like *cleave, clave, cloven,* in English.

4. But the root of the verb in the *present* tense is in many verbs of a lengthened and fuller form, partly through a long vowel, or through a diphthong, whilst the other tenses have a short vowel, and partly through a greater number and variety of consonants; *ex. gr.* λείπω ἔλῐπον, τήκω ἐτᾰκην, βάλλω ἔβαλον, τύπτω ἐτύπην, τάσσω ἐτάγην. There is even a considerable number of verbs, of which the *present* offers a still greater variety, and sometimes an additional syllable, as λαμβάνω, where the root is λαμβαν, whilst other tenses ἔλαβον, λήψομαι, make the root λαβ, ληβ. This is the principle on which the *present* tense of a verb frequently appears in a fuller form than other tenses of the same verb.

5. It is, no doubt, more natural and easier to adopt the simple root rather than the fundamental one; but as it would disturb the uniformity of the grammatical process, if the *present* of such verbs were derived from other tenses, grammarians have introduced the following theory. As there are verbs with double forms of the *present,* one simple, and the other fuller, for instance, λείπω and λιμπάνω, ἔδω and ἐσθίω, one of which generally is less used or even obsolete, we assume for tenses not analogous with the *present* another disused verbal form, and give to it the form of a *present* tense for grammatical purposes; for instance, ἔλαβον is considered as coming from a disused *pres.* λάβω or λήβω, and such imaginary or supplementary forms of *presents* are printed in grammars in capital or initial letters and without any accent, ΛΑΒΩ, to point them out as not being in use. (See the second prefatory remark to the *List of Anomalous Verbs.*)

6. Any *present* tense, whether in use or obsolete, which serves for the formation of other parts of the verb, is called a *theme,* θέμα, and any verb which requires a supplementary verbal form along with its real *present* tense, is said to have a

double theme. The characteristic of the simple theme in contradistinction to other forms, where it is not easily recognised, is called *the pure characteristic of the verb;* as γ in the theme ΤΑΓΩ in contradistinction to the σσ in τάσσω[1].

7. This plurality of forms in one and the same verb is properly an anomaly; hence the annexed *List of Anomalous Verbs* mostly contains verbs of that kind. But when the difference between the usual theme, and the obsolete or imaginary one, is not very great, or common to several verbs which have the same characteristic in the usual *present* tense, it is considered merely as a variety of the usual conjugation, that the anomalous one may not be needlessly increased.

8. We reckon here chiefly verbs of which the pure characteristic in their usual *present* tense is disfigured by the introduction or change of a letter. They are of three sorts:—

1.) In verbs with the characteristic πτ, the τ is a strengthening addition; their pure characteristic is one of the labials β, π, φ, (compare § 20.) *ex. gr.*

κρύπτω,	τύπτω,	ῥάπτω,
ΚΡΥΒΩ,	ΤΥΠΩ,	ΡΑΦΩ.

2.) Most verbs with σσ or ττ have as pure characteristic one of the palatal letters γ, κ, χ: for instance—

πρᾶσσω,	φρίσσω,	βήσσω,
ΠΡΑΓΩ,	ΦΡΙΚΩ,	ΒΗΧΩ,

in some few it is also a lingual letter. See *Obs.* 2-4.

3.) Most verbs with ζ (*Dor.* σδ) have δ for their pure characteristic; as—

φράζω—ΦΡΑΔΩ, ὄζω—ΟΔΩ,

but several have also γ, as—

κράζω—ΚΡΑΓΩ.

All these verbs retain the fuller form and impure characteristic only in the *present* and *imperf.* of the *act.* and *pass.* voice; the rest of the tenses are derived from the simpler theme. But for the sake of brevity and uniformity we grammatically treat the two themes as one conjugation, and consider the matter as if, for instance, in τύψω, τυπεὶς, and the like, the τ of the *pres.* τύπτω had been rejected, or as if ζ, and not the pure characteristic δ, had been dropped before the σ in φράσω (*fut.* of φράζω).

[1] To avoid too great an accumulation of such themes, this Grammar, instead of noticing disused themes in Ω, simply states the root, ΤΥΠ, ΤΑΓ, &c.

9. To these verbs must be added those which in the *present* tense barely differ in quantity, the pure characteristic being doubled in the *present*, which in common language is done only with the λ, as *βάλλω ἔβαλον, στέλλω στελῶ ἐστάλην*, or the *pres.* tense having, instead of the short vowel of the other tenses, a diphthong or long vowel; as *λείπω λείψω ἔλιπον, τήκω τήξω ἐτάκην, φαίνω φανῶ πέφαγκα, φεύγω φεύξω ἔφυγον*. They, too, have a simple theme, as ΒΑΛΩ, ΛΙΠΩ, ΦΥΓΩ, (Lat. *fugio,*) *etc.*: but such trifling differences are not sufficient to throw these verbs out of the usual grammatical method, which considers the *present* tense as a basis; hence they are stated below, among the regular conjugations, as mere abbreviations of the root of their *present* tense.

Obs. 1. Verbs in ζ, with the simple characteristic δ, exceed the others in number less by their primitives, as *χάζω, χέζω, ἔζομαι, σχίζω*, than by the multitude of derivatives in *ίζω* and *άζω*, which follow the same conjugation. To the characteristic γ belong all verbs denoting a *call* or *sound*, as *κράζω, στενάζω, τρίζω, οἰμώζω*, &c. with a few others, of which we meet in prose with

στάζω, στίζω, στηρίζω, σφύζω, μαστίζω,

and some which are fluctuating between the two formations; see the *Anom. ἁρπάζω, παίζω, βαστάζω, νυστάζω.*[1] We even find in some other verbs the pure characteristic to be γγ. See the *Anom. πλάζω, κλάζω, σαλπίζω, fut. πλάγξω*, &c.

Obs. 2. The simple characteristic of some verbs in σσ or ττ is not one of the palatals, but linguals, and hence follows the analogy of those with ζ, as

πλάσσω, πάσσω, πτίσσω, βλίττω, βράσσω, κνάσσω, λεύσσω, ἱμάσσω, ἐρέσσω, κορύσσω, λίσσομαι, νίσσομαι,

(*fut. πλάσω*, &c.) and two are fluctuating: see the *Anom. ἀφύσσω, νάσσω.*

Obs. 3. Some verbs have the *present* tense indifferently with ζ or ττ, but follow only one of these double *presents* in the rest of their tenses; as, in particular, *σφάττω* or *σφάζω*, (*to kill, slay,*) *fut. σφάξω*, &c. and *ἁρμόζω* or *ἁρμόττω*, (*to join, fit,*) *fut. ἁρμόσω*, &c.

Obs. 4. It will be stated, § 95. *Obs.* 2, that the Doric dialect has a palatal letter in some tenses of the verbs, of which the characteristic is a lingual.

Obs. 5. We have remarked above, in general, that the characteristic πτ always contains one of the three mutes of the labial organ, and σσ, ττ, either a palatal or (according to *Obs.* 2.) a lingual. But which letter it be, is generally indifferent: we shall see below that most verbs are used only in those tenses (*fut.* 1. *aor.* 1. *perf.* 1.) which must also change this pure characteristic according to the general rules, (§ 16. &c.) and the three mutes constantly in the same way. For instance, the *fut. βήξω* merely shows that the pure characteristic of the verb *βήσσω* is a palatal letter, but does not indicate which palatal it is. This may indeed be inferred in these instances from other kindred words[2], but as it is of no importance with regard

[1] It is obvious that in most of these verbs we cannot suppose the real original characteristic to have been γ, but that the anxiety to avoid the meeting of σ (*στισθείς, βαστασθείς,*) caused many verbs in *ίζω, άζω*, to assume the other form. See *Obs.* 6.

[2] Thus in the above example *βήσσω* (*to cough*), the radical letter has been asserted to be χ from the subst. *βήξ* (*cough*), *gen. βηχός*. Again in *πλάσσω* (*to form, fashion*)

to inflection, all those verbs, of which the pure characteristic does not appear from the conjugation itself, may be considered, if they be with $\pi\tau$, as having the characteristic π, and if with $\sigma\sigma$ or $\tau\tau$, as having either the characteristic γ, or (those of *Obs.* 2.) the characteristic δ, which is grounded in the kindred termination ζ. We therefore have only to notice the few verbs which really show, in any of their tenses, another letter than any of those which we have mentioned, as their pure characteristic. They are

a.) With $\pi\tau$,
$\beta\lambda\acute{\alpha}\pi\tau\omega$, $\kappa\rho\acute{\upsilon}\pi\tau\omega$, pure characteristic β,
$\beta\acute{\alpha}\pi\tau\omega$, $\dot{\rho}\acute{\alpha}\pi\tau\omega$, $\theta\acute{\alpha}\pi\tau\omega$, $\sigma\kappa\acute{\alpha}\pi\tau\omega$, $\dot{\rho}\acute{\iota}\pi\tau\omega$, $\theta\rho\acute{\upsilon}\pi\tau\omega$,—$\phi$.

b.) With $\sigma\sigma$, $\tau\tau$, only the *Anom.* $\phi\rho\acute{\iota}\sigma\sigma\omega$—$\kappa$, *Anom.* $\lambda\acute{\iota}\sigma\sigma o\mu\alpha\iota$,—$\tau$: and $\kappa o\rho\acute{\upsilon}\sigma\sigma\omega$—$\theta$ (§ 98. *Obs.* 5).

Obs. 6. But we cannot repeat too often, that in all this we do not mean to assert etymological truth, but grammatical analogy. Though such formations as $\pi\rho\acute{\alpha}\sigma\sigma\omega$ $\pi\acute{\epsilon}\pi\rho\alpha\gamma\alpha$, $\kappa\lambda\acute{\alpha}\gamma\gamma\omega$ $\kappa\lambda\acute{\alpha}\gamma\xi\omega$, can hardly be accounted for otherwise than by assuming an older form, it would yet be absurd to pretend that derivative verbs like $\grave{\alpha}\lambda\lambda\acute{\alpha}\sigma\sigma\omega$, $\chi\omega\rho\acute{\iota}\zeta\omega$, came from an old form in $\gamma\omega$ and $\delta\omega$: the former, however, really has an *aor.* 2. *pass.* $\grave{\alpha}\lambda\lambda\alpha\gamma\tilde{\eta}\nu\alpha\iota$, and the other the Ionic 3 *pers. pl.* of the *perf. pass.* $\kappa\epsilon\chi\omega\rho\acute{\iota}\delta\alpha\tau\alpha\iota$. It is rather evident that other verbs have been formed after the analogy of those which previously existed in the language. But to draw the line is impossible ; at least, it would needlessly complicate the statement of grammatical principles. It is far better to bring all the verbs which agree in that kind of formation under one point of view ; and it may be supposed that several of the simple themes have actually been formerly in existence, (this supposition is, indeed, confirmed by verbs of that kind occurring in the old poets, such as $\beta\lambda\acute{\alpha}\beta\omega$, $\lambda\acute{\iota}\tau o\mu\alpha\iota$, $\delta\rho\acute{\upsilon}\phi\omega$ for $\delta\rho\upsilon\pi\acute{\epsilon}\omega$, $\grave{o}\rho\acute{\upsilon}\chi\omega$ for $\grave{o}\rho\acute{\upsilon}\sigma\sigma\omega$, and others,) and that in the progress of the language other verbs were formed on the analogy of similar roots.

Obs. 7. The modes of strengthening the *present* tense, not comprised in this *Section*, especially the lengthening of some *present* tenses with -$\acute{\epsilon}\omega$ and -$\acute{\alpha}\omega$, are reviewed below in § 112, as belonging to the anomaly of the verb.

§ 93.—*Formation of the Tenses.*

1. The annexion of the terminations of the tenses, as stated in § 90, is not always a straightforward operation, but frequently influenced by euphony ; and when the characteristic of the verb does not harmonise with those terminations, it necessitates changes and differences, besides other peculiarities in the usual language.

2. It is, therefore, of importance to know which tenses are derived one from the other, or agreeing with each other.

the radical θ may be inferred from such subst. as $\grave{\iota}\pi\nu o\pi\lambda\acute{\alpha}\theta o\varsigma$ (*maker of ovens*). But the inference is not always safe, because the radical letter in such derivations frequently is different without any apparent cause ; for instance, *aor. pass.* $\grave{\epsilon}\kappa\rho\acute{\upsilon}\beta\eta\nu$, *adv.* $\kappa\rho\acute{\upsilon}\phi\alpha$, *adj.* $\kappa\rho\upsilon\pi\tau\acute{o}\varsigma$. This and similar instances show, what was indeed to be expected, that the radical letter is not always steady, but frequently fluctuating, as in English, *to weave* and *webster*, in German, *decken*, '*to cover*,' and *ein dach*, '*roof*.' Yet in most cases there is a correspondence between the verbal and nominal forms, and in doubtful cases the grammarian is warranted in considering the simple vowel of a verb as its radical letter, or pure characteristic.

Some tenses, connected in signification, are evidently derived one from the other; *ex. gr.* the *imperf.* from the *pres.* tense, and *plusquamp.* and *fut.* 3. from the *perf.*

3. Of other tenses it cannot be properly affirmed that they are derived one from the other; but as they agree more or less in their derivation from the common root of the verb, grammar considers them, for the convenience of the learner, partly as derived from each other, (*ex. gr.* the *aor.* 1. in σα from the *fut.* in σω,) and partly as exhibiting an example which serves to point out, once for all, in one tense what else would require to be repeated in each tense.

4. The tenses are accordingly classed in the following three series, in the order in which they are derived from each other in the generality of verbs, or stated in the grammar:—

I. *Pres.* and *imperf. act.* and *pass.*

II. *Fut.* and *aor.* 1. *act.* and *med.*
Perf. and *plusq.* 1. along with *perf.* and *plusq. pass.* and *fut.* 3.
Aor. and *fut.* 1. *pass.*

III. *Fut.* and *aor.* 2. *act.* and *med.*
Aor. and *fut.* 2. *pass.*
Perf. and *plusq.* 2.

In order to apply this table to verbs of a double theme and of a lengthened characteristic, the following observations are to be attended to:—

In series I. the full form (double theme) and the lengthened characteristic remains always *unchanged*, *ex. gr.* τύπτω, ἔτυπτον; full form πτ; whilst the second and third series (§ 92, 8.) are derived from the simple theme, and in such a manner that

In series II. the *simple characteristic* is always *changed*, according to the general rules, *ex. gr.* τύψω, (τύπ-σω,) *perf.* τέτυφα (τέτυπ-ά). But

In series III. the *simple characteristic* remains *unchanged*, *ex. gr.* ἔτυπον, τέτυπα.

When the verb has but *one characteristic*, the first and third series retain it unchanged, but it is commonly changed in the second.

5. Although one of these tenses may not be used in a verb, yet grammar states it, to serve as a uniform basis for others actually in use.

§ 94.

1. The formation of the tenses, and their differences among themselves, are pointed out for each tense in only one of its forms, which always is the *first person* of the *indic.* All the other personal and modal forms are conjugated alike in all verbs, as soon as that *first person* is known, as will be seen below in the *paradigms* (compared with §§ 87, 88).

Obs. Only the *perf. pass.* is of such a nature that its formation must be studied in its several modal and personal terminations; see § 98.

2. Several tenses are formed in a manner so simple and constantly uniform, that they are easily known from the examples below. We will only previously state those of the usual conjugation in ω:—

1.) The *present* ω gives the *imperf.* ον—τύπτω, ἔτυπτον.

2.) Every tense in ω is in the *pass.* ομαι. Thus the *pres.* ω gives the *pres. of the pass.* τύπτω, τύπτομαι: and the *fut.* the *fut. med.* τύψω, τύψομαι. The § 95, 7, shows that the *fut.* 2, or *circumflexum* in ῶ, *med.* -οῦμαι, is comprised in this rule.

3.) Every tense in ον is in the *pass.* όμην. Thus the *imperf.* ον gives the *imperf. pass.* ἔτυπτον, ἐτυπτόμην: and the *aor.* 2. the *aor.* 2. *med.* ἔτυπον, ἐτυπόμην.

4.) The *aor.* 1. *med.* annexes merely the syllable μην to the *aor.* 1. ἔτυψα, ἐτυψάμην.

5.) The *perf.* always gives the *plusquamp.* in the *act.* voice by changing α into ειν—τέτυφα, ἐτετύφειν: and in the *pass.* by changing μαι into μην—τέτυμμαι, ἐτετύμμην. See about the other persons of the *plusquamp. pass.* in particular, § 98.

6.) Both forms of the *aor. pass.* give the *fut. pass.* by changing ην into ήσομαι—ἐτύφθην and ἐτύπην—τυφθήσομαι, τυπήσομαι.

The rest of the tenses require particular rules.

§ 95.—*Futurum Activi.*

1. The principal form of the *fut.* in Greek is the termination σω. It occurs in by far the greatest number of verbs, and is on that account called *fut.* 1., *ex. gr.*

παύω, *fut.* παύσω.

2. When the characteristic of the verb is a consonant, it causes the changes usually connected with σ, *ex. gr.*

λέγω,	πλέκω,	τεύχω,	*fut.*	λέξω,	πλέξω,	τεύξω,
θλίβω,	λείπω,	γράφω,		θλίψω,	λείψω,	γράψω,
σπεύδω,	πείθω,	πέρθω,		σπεύσω,	πείσω,	πέρσω.

Obs. 1. When the characteristic of the verb is a lingual letter preceded by ν, a change takes place before the σ of the *fut.* according to § 25, 4. But the case is of rare occurrence ; it is most distinct in σπένδω, *fut.* σπείσω. See also the *Anom.* πάσχω, χανδάνω.

3. The verbs in πτ, σσ or ττ, and ζ, having the pure characteristic, (according to § 92.) change πτ into ψ, σσ (ττ) into ξ, and ζ into σ, *ex. gr.*

τύπτω, (ΤΥΠΩ,) τύψω,
ῥάπτω, (ΡΑΦΩ,) ῥάψω,
τάσσω, (ΤΑΓΩ,) τάξω,
φῥάζω, (ΦΡΑΔΩ,) φῥάσω,

and in rarer instances (§ 92, with the *Obs.*) ζ is changed into ξ, and σσ (ττ) into σ, *ex. gr.*

κράζω, (ΚΡΑΓΩ,) κράξω,
πλάσσω, (ΠΛΑΘΩ,) πλάσω.

Hence, when the characteristic of the verb is

a labial, the *fut.* ends in ψω,
a palatal, „ „ ξω,
a lingual, „ „ σω,
a vowel, „ „ σω.

4. When the characteristic of the verb is a vowel, (*verba pura*, § 91. *Obs.*) the syllable which precedes the termination σω is generally long, let its quantity in the present tense be what it may[1], *ex. gr.*

δακρύω, (ῡ,) δακρύσω, (ῡ,)
τίω, (ῑ,)[2] τίσω, (ῑ,)

and consequently ε and ο become η and ω, *ex. gr.*

φιλέω, δηλόω, φιλήσω, δηλώσω.

See the exceptions in the *Obs.* 3, 4.

5. The characteristic α is changed into η in the *fut.*, except when the vowels ε, ι, or an ρ precede, in which cases the α in the *fut.* is long[3], *ex. gr.*

τιμάω, ἀπατάω, τιμήσω, ἀπατήσω,

[1] The probable reason of it is stated in the *Obs.* 15.
[2] Τίω is taken here in its usual quantity, though Homer uses it also as long.
[3] Compare the analogous rules of the first decl. § 34, 2, and of the *fem.* in adjectives, § 60, 2.

βοάω, ἐγγυάω,	*βοήσω, ἐγγυήσω,*
ἐάω, μειδιάω,	*ἐάσω, μειδιάσω,* (*ᾱ*,)
δράω, φωράω,	*δράσω, φωράσω* (*ᾱ*).

See the exceptions in the *Obs.* 6, 7.

6. But the penultima of futures in *άσω, ίσω, ύσω,* is always short when they come from verbs in *ζ,* or *σσ, ττ, ex. gr.* in *φράσω, δικάσω, νομίσω, κλύσω,* coming from *φράζω, δικάζω, νομίζω, κλύζω* : and in *πλάσω, πτίσω,* from *πλάσσω, πτίσσω* [4].

Obs. 2. The Doric dialect has *ξ* instead of *σ,* (in the *fut.* and *aor.* 1.) not only in most verbs with *ζ, ex. gr. κομίξω, δικάξω,* from *κομίζω, δικάζω,* but also in verbs which have a vowel before the *ω* in the *present* tense, but chiefly only when the vowel in the usual *fut.* is short ; *ex. gr. ἐγέλαξε.* (See *Obs.* 3.) The Dorians have, however, the common form along with this, and use both indifferently in verses according to the exigency of the metre [5].

Obs. 3. Several verbs, of which the characteristic is a short vowel, keep this vowel unchanged in the *fut.* especially,

γελάω, χαλάω, θλάω, κλάω, (*to break,*) *σπάω, fut. γελᾰ́σω,* &c.
ἀλέω, ἀρκέω, ἐμέω, καλέω, τελέω, ζέω, ξέω, τρέω, αἰδέομαι, ἀκέομαι, fut. ἀλέσω, αἰδέσομαι, &c.
ἀρόω, fut. ἀρόσω,
ἀνύω, ἀρύω [6]*, ἐλκύω, μεθύω, πτύω, fut. ἀνῦ́σω,* &c.

and some poetical verbs, (*κοτέω, νεικέω, ἐρύω, τανύω,*) as well as a few rare and obsolete themes, from which the tenses of some anomalous verbs are derived, as *κορέσω, κρεμάσω, ἐλάσω,* &c. The quantity of the *pres.* tense of the verbs in *ύω* belonging to this class is yet unfixed, though on the whole it may be assumed to be short ; all the other verbs, which have *ῡσω* in the *fut.*, are partly long, partly undetermined in the *present* tense : see § 7. *Obs.* 10.

Obs. 4. Some verbs are fluctuating between the two formations, partly in the *fut.* itself, and partly in the tenses derived from it, (according to § 93, 4.) which are the following :

αἰνέω, (*to praise.*) *fut. αἰνέσω, aor. ἤνεσα, perf. pass. ᾔνημαι, aor.* 1. *p. ᾐνέθην* (*Epic, αἰνήσω, ἤνησα*).
ποθέω, (*to desire,*) *fut. ποθέσω* and *ήσω, perf. πεπόθηκα, pass. ημαι, aor.* 1. *p. ἐποθέσθην.*
δέω, (*to tie, bind,*) *fut. δήσω, perf. δέδεκα, pass. εμαι, aor.* 1. *p. ἐδέθην.*
αἱρέω, (*to take,*) *fut. αἱρήσω, perf. pass. ᾕρημαι, aor.* 1. *p. ᾑρέθην.*

See also the *Anom. γαμέω, στερέω, εὑρίσκω, νέμω,* and ΡΕΩ under *εἰπεῖν.* To

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[4] The vowel in all these verbs is short by itself, and not lengthened in the *fut.* : were it long by itself, it would continue so in the *fut.*, as it does in *χρῄζω, χρῄσω.* Whether verbs like *κνώσσω, λεύσσω, νῖσσομαι* or *νεισσομαι,* actually made *κνώσω, λεύσω, νῖσομαι, νείσομαι,* in the *fut.*, as is generally assumed, is not absolutely decided. See Buttm. *Complete Gr. Gram.*

[5] The instances are more rare when this form, 1. takes place also with the long vowel, as *νικάξῃ,* and, 2. passes over to other tenses, as *ἐλυγίχθην,* (for *-ίσθην* from *λυγίζω,*) in Theocr. It is, however, evident that this Dorism was a partial practice, which gradually went over from the verbs, in which the radical letter is a palatal, into other verbs by a specious analogy. We have in *Obs.* 8. a perfectly similar and unquestionable instance with the Doric *α.*

[6] The verbs *ἀνύω* (*to accomplish*) and *ἀρύω* (*to draw up water*) have in the *pres.* tense an Attic collateral form, *ἀνύτω, ἀρύτω.*

these must be added some dissyllabic verbs in *ύω, ῦσω*, which shorten the *υ* again in the *perf.* and *aor.* 1. *pass.*, though with the Attics even the *υ* of the *present* tense is long :

perf. pass. λέλῠμαι, *aor.* 1. *pass.* ἐλύθην, ἐδύθην, ἐτύθην, with a short *υ*,
perf. act. λέλῠκα, τέθῠκα, or δέδῡκα [7].

Obs. 5. All verbs which retain the short vowel in the *fut.* may in non-Attic poetry double the *σ* in both the *fut.* and the *aor.:* as τελέσσω, ἐκόμισσε, δικάσσω, ἐγέλασσε, καλεσσάμενος, ἀνύσσας [8].

Obs. 6. The verb *ἀκροάομαι* (*to hear*) has *ἀκροᾱσομαι*, contrary to the analogy of *βοάω, ἀλοάω, fut. ήσω*: and *χράω, χράομαι*, has *χρήσω*, &c. contrary to the analogy of *δράω, άσω*.

Obs. 7. That the Ionians have in verbs, which usually make their tenses with a long *α*, an *η* instead of this long *α*, (as *θεήσομαι, περήσω,*) and the Dorians, on the contrary, instead of the *η* in verbs in *άω* always *ᾱ*, (*τιμάσω, ἐβόᾱσα,*) follows of course from the general principle stated § 27. *Obs.* 5, 7. Only *ἐάω* has in all the dialects *ἐάσω*.

Obs. 8. But the Dorians also frequently introduced *ᾱ* in the conjugation of verbs in *έω*, as *φιλάσω, δάσας, ἐπονάθη*, from *φιλέω, δέω, πονέω*. It is particularly frequent in the later Doric writers.

Obs. 9. The following six verbs,

πλέω, I navigate,	*πνέω, I blow,*	*νέω, I swim,*
θέω, I run,	*ῥέω, I flow,*	*χέω, I pour,*

have in the *fut.*, or at least in its derivatives, *ευ* [9], *ex. gr. πλεύσομαι, ἔπνευσα, χεῦμα*, &c.: and the two following,

καίω, I burn, *κλαίω, I weep,*

the primitive form of which, peculiarly retained by the Attics, is *κάω, κλάω*, with *ᾱ*, have *αυ* : *καύσω, ἔκλαυσα*, &c. See the *Anom.*

Obs. 10. That several verbs in *ω* have *ήσω* in the *fut.*, is noticed below in § 112, 8.

7. The trisyllabic and polysyllabic *futures*, which have a short vowel before the final syllable *σω*, viz. *ᾰ, ε, ῐ*, are susceptible of a collateral form, which, being rather peculiar to the Attics, is usually called

Futurum Atticum.

The instances of this kind are all agreed in this, that the *σ* is dropped, and that the final syllable becomes a circumflexed or contracted termination. This is effected in two ways.

8. In the verbs, of which the *future* ends in *άσω* or *έσω*, the two vowels *άω* or *έω*, after having dropped the *σ*, are contracted, and the same contraction takes place in the other persons,

[7] Compare also some *verbal nouns* of the dissyllabic verbs in *ιω* and *υω*, as *φύσις, τίσις, ἄτῐτος, φῠτής*. See below, § 119. *Obs.* 2, 5, 7.

[8] That in some of our editions, (especially in the old ones,) verbs which never have a short vowel are written with a double *σ*, to show their quantity, offends against correctness. Yet there are verbs in which the point has always been disputed, and still is partly so ; as in *ἐρύομαι*, (*to preserve,*) in *μητίσσατο*, &c.

[9] It is remarkable that all the six verbs denote a flowing current-like motion. See them all in the list of *Anom. Verbs*, especially on account of the non-Attic conjugation of *ῥέω*, and the quite unusual one of *χέω* with *ευ*.

according to the general laws of contraction, so that these *futures* are conjugated exactly like the *present* tense of the contracted verbs in *άω* and *έω*, as will be seen hereafter. But here, too, the Ionians leave the form *έω, έεις*, uncontracted; *ex. gr.*

βιβάζω, *f.* βιβάσω, (βιβάω, βιβάεις, &c. not in use,) *fut. Att.* βιβῶ, ᾷς, ᾷ, *pl.* ῶμεν, ᾶτε, ῶσι(ν),

τελέω, *f.* τελέσω, Ion. again τελέω, τελέεις, *fut. Att.* τελῶ, εῖς, εῖ, *pl.* οῦμεν, εῖτε, οῦσι(ν),

with which the *fut. med.* likewise agrees, ῶμαι, ᾷ, &c. οῦμαι, εῖ, &c. Compare the *present* tense of the *verba contracta* in the *active* and *passive* voice, § 105. with the *Obs.*

9. No contraction of the vowels can take place in the *fut.* in *ίσω* after the σ has been dropped, but the second vowel ω alone takes the circumflex, and they are then conjugated like the contracted verbs in *έω, ῶ*, *ex. gr.*

κομίζω, *f.* κομίσω, (-ίω,) *fut. Att.* κομιῶ, ιεῖς, ιεῖ, *pl.* ιοῦμεν, ιεῖτε, ιοῦσι(ν), *med.* κομιοῦμαι, ιεῖ, ιεῖται, &c.

Obs. 11. This *fut. Att.* thus has its first foundation in the Ionic dialect, to which the dropping of the σ between the two vowels is peculiar. See above, § 28. *Obs.* 4, and compare *Obs.* III. 2. to § 103. The Attic dialect afterwards contracted the two vowels whenever it could be done, and something analogous was remarked in the verbs in *ίσω*.

Obs. 12. We have instances of a *fut.* in *έω* in this resolved form: τελέει, *Il. θ.* 415. κορέεις, *ν.* 831, for κορέσεις. See the *Anom.* κορέννυμι. But the form ῶ, ᾷς, like the corresponding *pres.* tense of the *verba contracta*, is not resolved by the Ionians, (Herod. δικᾷν, ἐλᾷς, ἐλῶν,) but the Epics have the lengthened form, (Homer, κρεμόω, ἐλάᾳ, περάᾳν,) like the *present* tenses of § 105. *Obs.* 10. The instances, however, of both the resolved and contracted forms are not frequent. The most uncommon are those verbs in which the usual *present* itself ends in *έω* and *άω*: τελέω, τελῶ, *fut.* τελέει, (Homer,) τελεῖ, (Plato *Protag.* 331.) καλέω, καλῶ, *fut.* καλεῖσθε, (Demosth. *Lept.* 5.) καλοῦντας (Xenoph. *Hell.* 6, 3, 2.) for καλέσοντας. See likewise the *Anom.* χέω. No change can take place in most instances, that is to say, either when the *fut.* σω comes from a *pres.* in *άζω*, (*ex. gr.* δικᾷν for δικάσειν, of δικάζω, βιβᾷ Plato *Phædr.* 7. for βιβάσει &c.) or when the simple *present* tense in *έω* and *άω* is obsolete (*ex. gr.* ἀμφιῶ, ἀμφιεῖτε, for ἀμφιέσω, &c. of ΑΜΦΙΕΩ): see below, ἔννυμι, § 96, and κορέεις above; σκεδᾷ for σκεδάσει, see the *Anom.* σκεδάννυμι and others. To this *Obs.* belongs also the *fut.* of some verbs in *ύω*, which is like the *pres.* See the *Anom.* ἐρύω, τανύω.

Obs. 13. The long vowel, especially the ω in the *futures* in *ώσω*, is very seldom shortened so as to admit this contraction; *ex. gr.* ἐρημοῦτε for ἐρημώσετε, οἰκειοῦντας for οἰκειώσοντας, Thuc. 3, 58. 6, 23. (See about this and some doubtful similar instances, Buttm. *Complete Gr. Gr.* § 95. *Obs.* 16, with the Note.)

Obs. 14. In the verbs in *ίζω* the *fut.* in ιῶ really is more in use than the regular form in *ίσω*: it also occurs with the Ionians, but never in the resolved form, *ex. gr.* ἀγλαϊεῖσθαι, θεσπιεῖν, νομιοῦμεν, &c. in Herod and Hippocr.

10. The tense, which is called in grammar
Futurum Secundum,
after having shortened the radical syllable, annexes in the Ionic dialect the termination *έω* to the pure characteristic of the verb, and in the common language contracts it into *ῶ*, conjugating it in both the *act.* and the *medial* voice according to the rules of contracted verbs. Thus for instance *τύπτω*, short radical syllable *τυπ*, *fut. secund.* *τυπῶ*. (See *Obs.* 16.)

11. This *fut.* occurs only in verbs whose characteristic is *λ*, *μ*, *ν*, *ρ*, and which in general have not the *future* in *σω*. We shall treat of them in particular in § 101. Grammarians formerly assumed a *fut.* 2. in all verbs, even in those in which it never was used, for the bare purpose of deriving from it the *aor.* 2., of which the formation will be shown in the following §. The *fut.* 2. *pass.* stands in a very different predicament; for, as it is derived, not only in grammar, but in the regular process of the language, from the *aor.* 2. *pass.* (see § 89, 3.) it really occurs in every verb which has this *aor.*, about which see below, § 100.

Obs. 15. To bring all this under an analogous point of view, we take the termination *σω* (*fut.* 1.) for the basis. To this was prefixed *ε*, either with or without any connecting vowel ; but the short form was preferred in common use, and *εσω* was also abbreviated into *έω*, *ῶ*, (*fut.* 2.) chiefly in the verbs of which the characteristic is *λ*, *μ*, *ν*, *ρ*. Whenever a short vowel of the root of the verb was placed before *έσω*, the two vowels coalesced, and the word was lengthened, Text 4, 5. (*φιλήσω*, *τῑσω*.) But when such a short vowel was prefixed to *σω*, (*τελέ-σω*, *νομί-σω*,) these forms remained unchanged, or the same purpose which originated the *fut.* 2. produced in this instance the several forms of the *fut. Att.*

Obs. 16. There are in the verbs with *λ*, *μ*, *ν*, *ρ*, a few exceptions respecting the *fut.* 1. in *σω*, which will be stated below, and also instances where the form of the *fut.* 2. occurs without the characteristic *λ*, *μ*, *ν*, *ρ*.[10] The instances are all of the *middle* voice, viz.

μαχοῦμαι, and along with it the fuller form *μαχέσομαι*, which has maintained itself, see *Anom.* *μάχομαι*[11],
ἑδοῦμαι, *καθεδοῦμαι*, see *Anom.* *ἕζομαι*,

[10] Exactly as in other verbs the *aorists* *ἔχεα*, *εἶπα*, &c. which correspond to those in *λ*, *μ*, *ν*, *ρ* (*ἔστειλα*, *ἔφηνα*). It is very probable that just as this form of the *aorist* became more general in the Alexandrian dialects, (see the Note to § 96. *Obs.* 1.) *futures* of that kind got into use in some dialects without being admitted into the more polished ones. Hence the old method of stating a *fut.* 2. *τυπῶ* in the *paradigm* of *τύπτω*.

[11] These two *futures*, as being the regular and Attic one, might be derived from the *pres.* tense *μαχέομαι*, which was really in use among the Ionians, but it is more conformable to analogy to suppose that this Ionic *present* tense was introduced by the very forms which have the appearance of coming from it. That it was the same with *καλέω*, will be shown in § 110, 11, 2 ; but as this *present* tense is alone in use, grammar must derive the *fut.* *καλέσω* from it.

πιοῦμαι, a form censured by the ancient critics, instead of the still more anomalous πίομαι, (see *Obs.* 18.) from ΠΙΩ, see *Anom.* πένω,
and there are a few poetical instances: τεκεῖσθαι, Hom. *Hymn. Ven.* 127. from ΤΕΚΩ, (*Anom.* τίκτω,) μαθεῦμαι, (*Dor.* for -οῦμαι,) Theocr. 2, 60. from ΜΗΘΩ (*Anom.* μανθάνω).—The note to δήω, in the *Anom.* ΔΑ, shows in what respect the Epic forms κείω, δήω, belong hither.

Obs. 17. The Dorians use ευ instead of ου in all circumflexed *futures*, and in the contraction in general; which contraction they have according to § 28. *Obs.* 5. in common with the Ionians, whenever the latter use any; *ex. gr.* βάλλω, *fut.* βαλῶ, *pl.* βαλέομεν, βαλεῦμεν, compare § 105. *Obs.* 13. But the Dorians also circumflex the common *fut.* 1. in σω, and conjugate it as if it were a contraction of έω, *ex. gr.* τυψῶ, τυψεῦμεν, (for -οῦμεν,) τυψεῖτε, τυψεῦμαι, (for -οῦμαι,) &c., and this form is more or less used in some verbs by Attic and other writers by the name of
the *Futurum Doricum*,
but merely as a *fut.* of the *middle* voice, (compare § 100, 4.) and always with the Attic contraction ου, *ex. gr.* φεύγω, *fut.* usual φευξοῦμαι. See also among the *Anom.* παίζω, χέζω, κλαίω, πλέω, θέω, νέω, πίπτω.

Obs. 18. We meet with a very deviating form of a *fut.* in πίομαι, *I will drink*, and ἔδομαι *I will eat*, which have the exact form of the *pres.* tense of the *pass.* voice of the simple themes, to which they belong, and about which see the *Anom.* πίνω and ἐσθίω.

§ 96.—*Aor.* 1. *and* 2. *Act.*

1. The *aor.* in α is called *aor.* 1. Whenever the *fut.* ends in σω, the termination of the *aor.* 1. is σα, and it undergoes the same change as we observed respecting σω, for instance,

τύπτω,	τύψω,	— ἔτυψα,
τάσσω,	τάξω,	— ἔταξα,
κομίζω,	κομίσω,	— ἐκόμισα,
φιλέω,	φιλήσω,	— ἐφίλησα,
πνέω,	πνεύσω,	— ἔπνευσα (see § 95. *Obs.* 9.)

The *aor.* 1. in α of the verbs in λ, μ, ν, ρ, see § 101.

Obs. 1. A few anomalous verbs, though not verbs in λ, μ, ν, ρ, make their *aor.* 1. in α instead of σα, for instance, χέω, ἔχεα. See also the *Anom.* καίω, εἰπεῖν, σεύω, ἀλέομαι, δατέομαι, and ἤνεγκα under φέρω[1].—With regard to the *aor.* 1. in κα of some verbs in μι, (*ex. gr.* ἔδωκα,) see below the verbs in μι.

2. The *aor.* in ν is called *aor.* 2. In the common conjugation it is the termination ον, which is added to the characteristic of the verb in the following manner:

i.) the *aor.* 2. is always made from the simple theme and pure characteristic of the verb, whenever (according to § 92.) the latter has a lengthened form in its *pres.* tense;

[1] The Alexandrian dialect, (§ 1. *Obs.* 10.) formed of several verbs, which commonly have only the *aor.* 2. in ον, an *aor.* in α, *ex. gr.* εἶδα for εἶδον, ἔλιπαν 3 *pl.* for ἔλιπον, and the like. See the Note to *Obs.* 9.—Hence also some *medial* forms of the *aor.* 2. are found in non-Attic writers fluctuating between ο and α, for instance, εὕραντο for εὕροντο.

ii.) it generally renders short the penultima of the *present;*

iii.) it partly changes the ε of the radical syllable into *α.*

3. By these changes alone the *aor.* 2. distinguishes itself from the *imperf.;* and all verbs, in which none of these changes can take place, (as *ἀρύω, γράφω,* and the like,) or in which the bare quantity of the vowel would constitute the difference, have no *aor.* 2. *act.* whatever [2].

4. Moreover it does not occur in any derivative verb, formed from other words with fixed terminations, as *άζω, ίζω, αίνω, ύνω, εύω, όω, άω, έω.*

5. Most verbs have the *aor.* 1., and but few, comparatively speaking, the *aor.* 2. In the grammar, however, the latter is set down in many verbs, which in reality have it not, because many verbs, though destitute of the *aor.* 2. *act.*, yet form the *aor.* 2. *pass.* on the same principles; hence this formation is preferably shown once for all in the *aor.* 2. *act.*, and the *aor.* 2. *pass.* is derived from it [3].

6. The changes and abbreviations of the characteristic and radical vowel of the *pres.* tense into the characteristic and vowel of the *aor.* 2. (mentioned above 2.) are effected in their several instances in the following manner:

Characteristic						
Pres. λλ	*Aor.* 2. λ	,,	,,	βάλλω,	ἔβαλον
,, πτ	,,	π	,,	,,	τύπτω,	*ἔτυπον
		β	,,	,,	κρύπτω,	*ἔκρυβον
		φ	,,	,,	ῥάπτω,	*ἔῤῥαφον
,, σσ, ττ	,,	γ [4]	,,	,,	τάσσω,	*ἔταγον
,, ζ	,,	δ	,,	,,	φράζω,	*ἔφραδον
		γ	,,	,,	κράζω,	ἔκραγον
a Vowel						
,, αι	,,	ᾰ	,,	,,	πταίρω,	ἔπταρον
,, η	,,	ᾰ	,,	,,	λήθω,	ἔλαθον
,, ει	,,	ῐ	,,	,,	λείπω,	ἔλιπον
		ε or ᾰ in the verbs λ, μ, ν, ρ, of which we treat § 101.				
,, ευ	,,	ῠ	,,	,,	φεύγω,	ἔφυγον
,, ε	,,	ᾰ	,,	,,	τρέπω,	ἔτραπον.

[2] But they may form an *aor.* 2. *pass.;* for instance, *ἐγράφην.* See below § 100.

[3] With regard to the *aorists* stated Text 6, as examples, the learner must be informed that the forms *ἔτυπον, ἔκρυβον, ἔῤῥαφον, ἔταγον,* never occur at all, or at least only in a very few passages, which on that account are suspected of being corrupted (they should be *ἔτυψα, ἔταξα,* &c.); they are stated here merely on account of the *aor.* 2. *pass.* (as *ἐτύπην, ἐκρύβην,*) which is really in use.

[4] Of the verbs which in their σσ conceal another radical letter than γ, (§ 83.) which must of course re-appear in the *aor.* 2., there is none but the poetical *λίσσομαι, ἐλιτόμην,* (see *Anom.*) which has an *aorist* of that kind.

Obs. 2. The form of the *aor.* 2. bears the same relation to the simple theme as the *imperf.* to the *pres.* tense in use ; but distinguishes itself from the *imperf.* partly by its *aoristic* signification, (of which we treat in the *Syntax*,) and partly by having its own *moods* and *participles*, made after the form of the *present*. And there is this constant analogy, that the real *imperf.* of a verb always conforms itself exactly to its usual *pres.* tense, and that consequently a true *aor.* in the *indic.* differs from the usual *imperf.*, and that in the other *moods* it differs from the usual *pres.* tense. Hence, for instance, ἔγραφον necessarily is the *imperf.* and γράφῃς the *conjunctive present*, &c.

Obs. 3. Some *imperfects* seem to form an exception to this general rule, and to be *aorists* at the same time ; but, on examining them more closely, we find that they all are, at least in practice, mere *aorists*. Such are ἔφην, (see § 109. φημί,) and ἐπριάμην, ἠρόμην, (from ἔρομαι,) ἔθιγον, about which see the *Anom.* Homer has κλύω (*to hear*) ; its *pres.* tense is in use, yet ἔκλυον always has the signification of the *aor.* Homer also frequently uses the *imperf.* of other verbs as *aorists*, particularly for the sake of the metre ; but it would be very improper to consider as *imperf.* ἔδικον, ἔτετμον, ἔχραισμον, and some others, of which the *pres.* tense occurs nowhere, and which of course are employed only as *aorists*. That ἥπαφον, ἄλαλκεν, and the like, are still more improperly considered as *imperfects*, appears from § 85. *Obs.* 2, with the note [5].

Obs. 4. The same analogy respecting the distinction of the *aor.* 2. from the *imperf.* obtains also in those verbs with double themes, which, on account of their more considerable deviations, can only be noticed in the list of *Anomalous Verbs*, as λαμβάνω, ἁμαρτάνω, &c. For in them too the *aor.* 2. is constantly the *imperf.* of the obsolete form, ἔλαβον, ἥμαρτον, from ΛΑΒΩ, (ΛΗΒΩ,) ἉΜΑΡΤΩ.

Obs. 5. Hither belongs also the *aor.* of some verbs in ἐω and ἀω. These terminations are not derivative in some verbs, but merely lengthened forms of the primitive simple one, (§ 92. *Obs.* 7, and below, § 112, 8.) of which the *aor.* 2. as κτυπέω ἔκτυπον, γοάω ἔγοον, (from ΚΤΥΠΩ, ΓΟΩ [6],) has maintained itself as

[5] The separation of the *aor.* 2. from the *imperf.* might be historically accounted for in this way. The Greek language originally made no distinction between the signification of the *aorist* and that of the *imperf.*, and both *historical præterites* in ν and α (ἔτυπον or ἔτυπτον, and ἔτυψα) were probably formed for that mixed signification without any distinction, just as the German and English languages have *imperf.* of one syllable and *imperf.* in ED. (*I find, found ; I print, printed.*) Hence the import of the *aor.* and *imperf.* is not fully distinguished one from the other in the oldest writers (§ 137. *Obs.* 4). But when the Greek language began to observe a marked difference between the signification of the *aor.* and that of the *imperf.*, the latter gradually assumed the fixed form ν, but the *aor.* did not on that account immediately confine itself to the form of α. This form in many verbs was probably as unusual to the Greeks as *I seed, falled, runned*, is to an Englishman, instead of *I saw, fell, ran*. When, owing to the great variety of the Greek verbal forms, the *præterite* in ον also acquired a double form, it may have been derived in a different manner from the same *pres.* tense, (ἔλειπον, ἔλιπον,) or from an already existing double theme of the verb, (ἔλαβον, ἐλάμβανον,) the signification of the *aor.* would naturally be gradually attached to one of them ; but the inclination to attend to analogy would have the effect of confining the *aor.* to that form in ν which was furthest removed from the usual *pres.* tense ; and when later wants required the separation of the *moods* and *participles*, which originally had probably a common form with the *pres.* and *præterite*, they were made partly for the *aor.* conformably to analogy, (from the form in α,) and partly (for the form in ον) recourse was had to the *moods* and the *participles* of the unusual *pres.* tense, which was likewise the basis of the *indic.*, yet with some deviations in the accent, which the ear required in the *infin.* and *participle*, (λιπεῖν, λιπέσθαι, λιπών,) because they generally denote the past, and their terminations, ειν, εσθαι, ων, remind us too distinctly of the *present*.

[6] See also the anomalous πιτνέω, στυγέω, τορέω, μηκάομαι, μυκάομαι, and compare ληκέω and θορέω in λάσκω, θρώσκω.

other tenses have maintained themselves in some verbs. (Compare the *perf.* 2. § 97. *Obs.* 4, and the *aor.* 1. in the *Anom.* γαμέω.)

Obs. 6. The abbreviation of the penultima (λήθω ἔλαθον, φεύγω ἔφυγον) may also be justly considered as a return to the old form of the verb, which frequently (as we have seen above, § 92.) has been lengthened only in the *pres.* tense. And even the change of ε into α may be considered in that light, since we likewise find this α in the Ionic dialect in the *pres.* tense of some of these verbs, as τράπω, τάμνω. But as, notwithstanding the probability of some instances, we never can arrive at an absolute certainty on the whole, the kindred words, *ex. gr.* φυγὴ and the Latin *fugio*, may, just as well as ἔφυγον, have been abbreviated from φεύγω: the Ionic τράπω may, just as well as ἔτραπον, have been derived from τρέπω through a change of the vowel; and as there are, besides, so many verbs which change nothing but their vowel, it is better not to increase the number of verbs of double forms or anomalous verbs, particularly as changes of the vowel in *præterites* are also frequent in other languages. At the same time, it is very probable, that in part of these verbs the primitive short radical syllable of the *present* tense was lengthened and strengthened, whilst in another part the originally long radical syllable was actually made short in the *aor.* and other forms[7].

Obs. 7. In some verbs, however, the syllable which precedes the termination is long in the *aor.* 2, and offers no difference but a simpler form, or the change of the vowel into α, *ex. gr.* εὗρον, ἔβλαστον, ἔπαρδον (see the *Anom.* εὑρίσκω, βλαστάνω, πέρδω, and others).—The length by position is destroyed in some few poetical forms by a transposition, *ex. gr.* δέρκω ἔδρακον: see also the *Anom.* πέρθω, δαρθάνω, τέρπω.

Obs. 8. With regard to the *aor.* 2. in ην, ων, υν, and the syncopated *aorists* of the *act.* and *pass.* voice, see below the verbs in μι and § 110.—about the α instead of ο in some *medial* forms, (*ex. gr.* εὐράμην,) in non-Attic writers, the Note above to *Obs.* 1.—and about some anomalous verbs, which impart a neutral signification to the *aor.* 2, whilst their *aor.* 1. has the transitive meaning, § 113.

Obs. 9. We have just seen in the first *Obs.* to this *Section*, that some verbs form the *aor.* 1. with the characteristic of the *aor.* 2; but we also meet with the opposite case, viz. the *aor.* in ον with the characteristic σ, of which we have a most complete instance in the *aor.* of the verb πίπτω: this is commonly derived from ΠΕΤΩ, and makes ἔπεσον, πεσεῖν, and to this may be added the Epic ἶξον, ἐβήσετο, ἐδύσετο. See the *Anom.* ἱκνέομαι, βαίνω, δύω, and some *imper.*; οἶσε compared with the *fut.* οἴσω, see the *Anom.* φέρω, and the Epic ἄξετε from ἄγω, λέξεο, ὄρσεο, (see the *Anom.* λέγω, ὄρνυμι,) compared with the *imperf.* βήσεο, δύσεο of the afore-mentioned *indicatives*[8].

§ 97.—*Perfectum* 1. *and* 2. *Activi.*

1. The *perf. act.* has the same terminations (α, ας, εν or ε,

[7] That most, if not all, analogy in language originates in this way, is an incontestable truth. It was natural that, as the narrative form (of the *præterite*) became more frequent, the plastic form (the *pres.*) was made more prominent by a stress laid on the principal syllable; but it was equally natural to endeavour, by way of contrast with the *pres.*, to accent the distinctive syllables of the *præterite*, and thus obscure the principal syllable of the verb, which the vivacity of narration would, moreover, cause to be pronounced with greater rapidity.

[8] The custom formerly was to consider all these as forms derived from the *fut.*, contrary to the analogy of the language. The above statement makes it sufficiently obvious that, as the language had formed the two *aorists* in ον and α without σ, εἶπον and εἶπα, εἶδον and εἶδα, (see *Obs.* 1. with the Note,) it might likewise form both in σον and σα with σ, ἔπεσα (see πίπτω) and ἔπεσον, ἐδυσάμην and ἐδυσόμην. The *aorists* in σα and σον were, however, generally preferred; yet there are remnants of the formation in α and ον. See Buttm. *Complete Gr. Gr.* § 96. *Obs.* 10.

&c.) in its different forms, but varies in its characteristic. The *perf.* 1. has its own characteristic, but the *perf.* 2. always has the unchanged characteristic of the verb.

2. But the *perf.* 1. also varies its own characteristic.

a.) When β, π, ϕ, or γ, κ, χ, is the characteristic of the verb, this characteristic becomes (or continues) aspirate, and an α is annexed; for instance,

$\tau\rho\bar{\iota}'\beta\omega$, $\lambda\acute{\epsilon}\pi\omega$, $\gamma\rho\acute{\alpha}\phi\omega$,—$\tau\acute{\epsilon}\tau\rho\bar{\iota}\phi\alpha$, $\lambda\acute{\epsilon}\lambda\epsilon\phi\alpha$, $\gamma\acute{\epsilon}\gamma\rho\alpha\phi\alpha$,
$\lambda\acute{\epsilon}\gamma\omega$, $\pi\lambda\acute{\epsilon}\kappa\omega$, $\tau\epsilon\acute{\upsilon}\chi\omega$,—$\lambda\acute{\epsilon}\lambda\epsilon\chi\alpha$, $\pi\acute{\epsilon}\pi\lambda\epsilon\chi\alpha$, $\tau\acute{\epsilon}\tau\epsilon\upsilon\chi\alpha$.

If this characteristic of the verb be changed in the *pres.* tense, the pure characteristic becomes aspirate; for instance,

$\tau\acute{\upsilon}\pi\tau\omega$, ($\tau\acute{\upsilon}\psi\omega$,) $\tau\acute{\epsilon}\tau\upsilon\phi\alpha$; $\tau\acute{\alpha}\sigma\sigma\omega$, ($\tau\acute{\alpha}\xi\omega$,)—$\tau\acute{\epsilon}\tau\alpha\chi\alpha$;
$\sigma\tau\eta\rho\acute{\iota}\zeta\omega$, ($\sigma\tau\eta\rho\acute{\iota}\xi\omega$,)—$\grave{\epsilon}\sigma\tau\acute{\eta}\rho\iota\chi\alpha$;

or more generally expressed:

the *perf.* 1. has $\phi\alpha$, where in the *fut.* is $\psi\omega$,
" " $\chi\alpha$, " " $\xi\omega$.

b.) When the characteristic of the verb is a *lingual* letter or a *vowel*, the termination of the *perf.* 1. is $\kappa\alpha$, and the same changes of the vowel and characteristic take place as in the *fut.* before the termination $\sigma\omega$. Hence, where the *fut.* has the pure termination $\sigma\omega$, the *perf.* 1. changes it merely into $\kappa\alpha$; for instance,

$\pi\epsilon\acute{\iota}\theta\omega$, ($\pi\epsilon\acute{\iota}\sigma\omega$,)	$\pi\acute{\epsilon}\pi\epsilon\iota\kappa\alpha$,
$\kappa\omega\mu\acute{\iota}\zeta\omega$, ($\kappa\omega\mu\acute{\iota}\sigma\omega$,)	$\kappa\epsilon\kappa\acute{\omega}\mu\iota\kappa\alpha$,
$\tau\acute{\iota}\omega$, ($\tau\acute{\iota}\sigma\omega$, $\bar{\iota}$,)	$\tau\acute{\epsilon}\tau\bar{\iota}\kappa\alpha$,
$\phi\iota\lambda\acute{\epsilon}\omega$, ($\phi\iota\lambda\acute{\eta}\sigma\omega$,)	$\pi\epsilon\phi\acute{\iota}\lambda\eta\kappa\alpha$,
$\tau\iota\mu\acute{\alpha}\omega$, ($\tau\iota\mu\acute{\eta}\sigma\omega$,)	$\tau\epsilon\tau\acute{\iota}\mu\eta\kappa\alpha$,
$\grave{\epsilon}\rho\upsilon\theta\rho\iota\acute{\alpha}\omega$, ($\grave{\epsilon}\rho\upsilon\theta\rho\iota\acute{\alpha}\sigma\omega$, $\bar{\alpha}$,)	$\grave{\eta}\rho\upsilon\theta\rho\acute{\iota}\bar{\alpha}\kappa\alpha$,
$\sigma\pi\acute{\alpha}\omega$, $\sigma\pi\acute{\alpha}\sigma\omega$, ($\breve{\alpha}$,)	$\check{\epsilon}\sigma\pi\breve{\alpha}\kappa\alpha$,
$\pi\nu\acute{\epsilon}\omega$, ($\pi\nu\epsilon\acute{\upsilon}\sigma\omega$,)	$\pi\acute{\epsilon}\pi\nu\epsilon\upsilon\kappa\alpha$.

The verbs in λ, μ, ν, ρ, have also $\kappa\alpha$ in the *perf.* 1.: see § 101.

3. The *perf.* 2. (formerly called *perf. medii*, see § 89, 4-6.) annexes the same terminations to the characteristic of the verb without any change; for instance,

$\lambda\acute{\eta}\theta\omega$ $\lambda\acute{\epsilon}\lambda\eta\theta\alpha$, $\sigma\acute{\eta}\pi\omega$ $\sigma\acute{\epsilon}\sigma\eta\pi\alpha$, $\phi\epsilon\acute{\upsilon}\gamma\omega$ $\pi\acute{\epsilon}\phi\epsilon\upsilon\gamma\alpha$.

4. But three circumstances must be attended to:

a.) When the characteristic is impure in the *pres.* (§ 92, 6.) the simple root and the pure characteristic appear as in the *aor.* 2.; for instance,

πλήσσω, (ΠΛΗΓΩ,) — πέπληγα,
φρίσσω, (ΦΡΙΚΩ,) — πέφρῑκα,
ὄζω, (ΟΔΩ,) — ὄδωδα.

b.) This form is, on the whole, fond of a long vowel in the root, even when it is short in the tenses which have the simple radical vowel. Hence the *pres.* is again lengthened in the above instances.

φεύγω, *aor.* 2. ἔφυγον,—πέφευγα,
λήθω, *aor.* 2. ἔλαθον,—λέληθα,
σήπω, *aor.* 2. *pass.* ἐσάπην,—σέσηπα.

The η is assumed in the *perf.* only when the strengthening of the *present* tense consists of a diphthong, or of a length by position,

1. *ex. gr.* δαίω, (*aor.* 2. ἔδᾰον,) — δέδηα[1],
2. θάλλω, (*fut.* θᾰλῶ,) — τέθηλα.

But after ρ and after vowels we have ᾱ instead of η, as, for instance,

κράζω, (ἔκρᾰγον,)—κέκρᾱγα,
ἔᾱγα, ἔᾱδα, in *Anom.* ἄγνυμι, ἀνδάνω.

c. But this *perf.* is also particularly fond of the vowel ο, and consequently this alone not only remains unchanged in κόπτω, (ΚΟΠΩ,) κέκοπα, (Homer,) but is also used as a change for ε, as

φέρβω, — πέφορβα,
ΤΕΚΩ, — τέτοκα (see the *Anom.* τίκτω).

This has a different effect on the diphthong ει of the *pres.* according as ε or ι is the radical, which may be discovered in the tenses which shorten the vowel. When the radical vowel is ε, (which, however, occurs only in the verbs λ, μ, ν, ρ,) ει is changed into ο, but when ι is the radical vowel, ει is changed into οι; for instance,

σπείρω, (*fut.* σπερῶ,) — ἔσπορα,
λείπω, (*aor.* 2. ἔλιπον,) — λέλοιπα.

5. But the greatest number of verbs, especially the derivatives, have the *perf.* 1. The *perf.* 2., like the *aor.* 2., (§ 96, 4.) occurs therefore only in primitive verbs. It may also be

[1] It is not correct to write δέδηα and πέφηνα, σέσηρα, &c. neither here nor in the corresponding instance of the *aor.* 1. of λ, μ, ν, ρ. The *perf.* 2. always has the simple or abbreviated root of the verb (here ΔΑ, ΦΑΝ, &c.) for its basis, and lengthens its vowel. According to the analogy of φεύγω, πέφευγα, it might indeed resume the αι of the *pres.*; but there is no motive for its further change in η.

observed that the *perf.* 2. prefers the intransitive signification. See *Obs.* 5.

Obs. 1. Some *perf.* have likewise the change of the vowel into *o*, as *πέμπω*, (*to send,*) *πέπομφα*, *κλέπτω*, (*to steal,*) *κέκλοφα*[2], *τρέπω*, (*to turn,*) and *τρέφω*, (*to nourish,*) *τέτροφα*[3]. See also *λέγω*, *συνείλοχα*, among the *Anom.*, and the change of *ει* into *οι* in *δέδοικα* of ΔΕΙΩ, see the *Anom. δεῖσαι.*

Obs. 2. With this conversion of *ε* into *o* corresponds the change of *η* into *ω* in the *perf.* of the *Anom. ῥήγνυμι*, (ΡΗΓΩ,) *ἔῤῥωγα*[4], and related to both are the *ω* and *o* intercalated in some *perf.*, which else would be dissyllables ; the *o* according to the Attic reduplication : for instance, *ἔθω*, (*εἴθα,*) *εἴωθα*, *ἄγω*, *ἦχα*, *ἀγήοχα*. See also in the list of *Anomalous Verbs*, *ἐδήδοκα* under *ἐσθίω*, *ἐνήνοχα* under *φέρω*, *ἀνήνοθα* and *ἐνήνοθα*, each for itself, and the *pass.* forms *ἄωρτο* under *αἴρω*, *ἔωνται*, in a Note to *ἵημι*, § 108, 1.[5]

Obs. 3. That according to the Attic redupl. the vowel is shortened in *ἀκούω ἀκήκοα*, *ἀλείφω ἀλήλῐφα*, *ΕΛΕΥΘΩ ἐλήλῠθα*, has been noticed, § 85. Epic poets were allowed for the sake of the metre to rechange the *η* of this *perf.* into a short *ᾰ* in the *participles fem.*, as *σεσαρυῖα*, *τεθαλυῖα*, *ἀραρυῖα.*

Obs. 4. The case is the same with the few instances of the *perf.* 2. in verbs in *έω* and *άω*, like *ῥῑγέω ἔῤῥῑγα*, *μῡκάομαι*, (*aor.* *ἔμῡκον,*) *μέμῡκα*, as with the *aor.* 2. in § 96. *Obs.* 5. They point to simple forms ΡΙΓΩ, ΜΥΚΩ. See also the *Anom. γηθέω*, *δουπέω*, *μηκάομαι.*

Obs. 5. That the number of *perf.* 2., taking even those into the account which occur only in poets, is but very limited, has already been noticed in Text 5. We will just mention in particular[6], among those belonging to transitive verbs, *ἀκήκοα*, *λέλοιπα*, *τέτοκα*, *ἔκτονα*, *πέπονθα*, *οἶδα*, *ἔσπορα*, *ἔστοργα*, *ὅπωπα*, *δέδορκα*, and among the intransitive, *κέκρᾱγα*, *λέλᾱκα*, *τέτρῑγα*, *πέφρῑκα*, *ἔῤῥῑγα*, *ἔοικα*, *εἴωθα*, *ἔᾱδα*, *ὄδωδα*, *ἐλήλυθα*, *σέσηρα*, *τέθηλα*, *τέθηπα*, *μέμηνα*, *κέχηνα*, *γέγονα*, *κέχοδα*, *πέπορδα*, *μέμῡκα*, (*μυκάομαι,*) along with some, which properly are intransitive, and only become transitive in particular connexions, as *λέληθα*, *πέφευγα*, *δέδια.* To these may be added from § 113. *Obs.* 3, 4, those belonging to verbs which are partly transitive and partly intransitive in some of their tenses, and in which the *perf.* 2. in particular has the intransitive signification.

Obs. 6. But as the *perf.* is not so much needed in the copious Greek language as in other languages, the *perf. act.* does not occur, or occurs but very rarely, in many verbs, which have no *perf.* 2., and of which the *perf.* 1. would sound harsh or strange ; it is supplied by the *aor.* or by a circumlocution with the *perf. pass.* (See below, § 134. *Obs.* 1.)[7]

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[2] The usual *aor.* 2. *pass.* *ἐκλάπην* shows that the pure characteristic is not *φ* (in which case *κέκλοφα* might as well be the *perf.* 2).

[3] *Τέτροφα*, as coming from *τρέφω*, (when it may also be considered as *perf.* 2.) occurs but seldom ; in *Od. ψ.* 237, it is intransitive ; in Soph. *Œd. C.* 186, it is transitive. As *perf.* of *τρέπω* we find it without any various readings in the old writers, Soph. *Trach.* 1009. We meet in later writers (Matthiæ's *Gr. Gr.*, English transl., § 183, 3, p. 228.) with *τέτραφα.*

[4] Compare *πέπτωκα* in the *Anom. πίπτω.*

[5] See in Buttm. *Lexilogus* 1., towards the end, a more detailed explanation of these forms.

[6] We merely state here the *perf.* themselves, and observe that, though they all are formed from their themes according to the above rules, they mostly belong to *Anomalous Verbs* stated below in the list, with which the learner must already be familiarly acquainted, to trace every one of the *perf.* mentioned here to its right verb.

[7] It was a general rule with the Greeks, that if any form of a verb sounded disagreeably or strange, or was attended with obscurity and equivocation, it was dis-

See about the *perf.* of the *conj.*, *opt.*, and *imper.*, § 137. *Obs.* 11.

Obs. 7. The κ of the *perf.* 1. in κα is sometimes dropped by the Ionians, when it is in *verbs pure*, whereby the *perf.* 1. becomes the *perf.* 2. Hither belong the Homeric *participles*,

κεκαφηὼς, τετιηὼς, τετληὼς, and others, for -ηκώς.

The same is done in Epic poetry, on making the vowel short, in the 3 *pers. pl.* and in the *participle* of some words, as—

βεβάασι, βεβαὼς, for βεβήκασι, βεβηκὼς, from ΒΑΩ, (*Anom.* βαίνω,) πεφύασι, πεφυὼς, for πεφύκασι, πεφυκὼς, from φύω,

and there are some old *perf.* of which these forms only, and none whatever in κα, occur; as, μεμάασι, μεμαὼς, δεδάασι, δεδαὼς (see the *Anom.* ΜΑΩ, ΔΑΩ). But the *Anom.* ΔΕΙΩ, δεῖσαι, has both δέδοικα and δέδια, which are used alike, and conjugated throughout. Hence the 1 *pers. sing.* is also assumed for the above forms, though it occurs nowhere: πέφνα, μέμαα, δέδαα, βέβαα, and likewise ἕσταα, (for ἕστηκα or ἕστακα, see below ἵστημι,) γέγαα, τέθναα, τέτλαα, (see the *Anom.* γίγνομαι, θνήσκω, τλῆναι,) whence some *syncopated* forms like βέβαμεν, τεθνάναι (for βεβάαμεν, τεθναέναι). See § 110.

§ 98.—*Perfectum Passivi.*

1. The *perf. pass.* annexes the terminations μαι, σαι, ται, &c. and the *plusq.* μην, σο, το, &c. not as is done in the other *pass.* forms, by means of the connecting vowel, (§ 87. *Obs.* 5. ομαι, εται, &c.) but immediately to the characteristic of the verb.

2. When the characteristic of the verb is a labial, palatal, or lingual letter, those letters are changed before μ, σ, τ, according to the general rules in § 20, 22, 23, 24; thus for instance τύπτω, (ΤΥΠΩ,) τρίβω, πλέκω, τεύχω, (ΤΥΧΩ,) πείθω, ᾄδω, φράζω, (ΦΡΑΔΩ,) have in the perf. and plusq. pass.

τέτυ-μμαι, τέτυ-ψαι, τέτυ-πται, for -πμαι, πσαι, πται

plusq. ἐτετρί-μμην, ἐτέτρι-ψο, ἐτέτρι-πτο, for βμην, βσο, βτο

πέπλεγ-μαι, πέπλε-ξαι, πέπλε-κται, for κμαι, κσαι, κται

plusq. ἐτετύ-γμην, ἐτέτυ-ξο, ἐτέτυ-κτο, for χμην, χσο, χτο

πέπει-σμαι, πέπει-σαι,[1] πέπει-σται, for θμαι, θσαι, θται

ᾔ-σμαι, ᾔ-σαι, ᾔ-σται, for δμαι, δσαι, δται

plusq. ἐπεφρά-σμην, ἐπέφρα-σο, ἐπέφρα-στο, for δμην, δσο, δτο,

and to prevent the meeting of three consonants, (§ 19, 2.) the σ must in the further conjugation of this *perf.* and of the *plusq.* be dropped before the terminations σθον, σθην, σθε, σθαι, σθω, &c. for instance,

2 *pers. pl.* and *dual*, τέτυ-φθον, τέτυ-φθε, for πσθον,—πσθε,

used, though it might appear of great grammatical importance; another turn of expression was preferably resorted to. Little attention, however, can be paid to this circumstance in the theory of grammatical forms, which notices what analogy requires, and leaves practice to individual observation.

[1] Homer's πέπυσσαι is only a poetical or metrical *redupl.* instead of πέπυσαι (Plato *Protag.* 310).

inf. πεπλέ-χθαι, τετά-χθαι, for -κσθαι,—γσθαι,

2 *pers. imp.* πεπεί-σθω, πεφρά-σθω, for θσθω,—δσθω;

but instead of the 3 *pers. pl.* νται, ντο, there generally is a circumlocution used with the verb εἶναι, *to be*, τετυμμένοι (αι) εἰσὶν, and in the *plusq.* ἦσαν.

Obs. 1. We suppose for uniformity's sake, that in verbs having a lingual letter for their characteristic, *ex. gr.* (πείθω) πέπει-σθον 2 *pers. dual*, the radical letter θ has not been ejected before σθον, but the letter σ in θσθον, and thus θθον has become σθον, according to § 24, 2.

Obs. 2. The Ionians, however, have no occasion for this circumlocution, because instead of -νται -ντο, they may use -αται -ατο, which the Attic writers sometimes imitate in these tenses. See more detailed remarks about this in *Obs.* IV. 3. § 103.

3. When the characteristic of the verb is a vowel, the terminations μαι, σαι, ται, &c. are annexed to the *vowel of the fut.*, and the third *pers. pl.* is regularly formed by νται and ντο, since three consonants do not meet here together, *ex. gr.*

ποιέω (ποιήσω)—πεποίη—μαι, σαι, ται—πεποίηνται

νέω (νεύσω)—νένευ —μαι, σαι, ται—νένευνται.

Obs. 3. The change of ε into ο does not take place in the *pass.* voice; *ex. gr.* κλέπτω, (κέκλοφα,) κέκλεμμαι. But the three verbs τρέπω, (*to turn about*,) τρέφω, (*to nourish*,) and στρέφω, (*to turn*,) have the α in the *perf. pass.* τέτραμμαι, τέτραψαι, &c. τέθραμμαι, (from τρέφω, θρέψω,) ἔστραμμαι.

Obs. 4. Some verbs change the diphthong ευ (which they have in the *pres.*, or take only in the *fut.*) into υ in the *perf. pass.*; *ex. gr.* τεύχω, (τέτευχα,) τέτυγμαι. The same with φεύγω and πνέω, (πνεύσω, πέπνευκα,) πέπνῡμαι. In χέω (χεύσω) this is already done in the *perf. act.* κέχῦκα, κέχῦμαι. See § 95. *Obs.* 4. about the altered quantity of some verbs in έω and ύω.

Obs. 5. The σ in the *perf. pass.* is properly (§ 23.) the changed lingual letter of the root itself before the μ, which lingual letter has maintained itself unchanged in some few forms in Epic poetry, κέκαδμαι, πέφραδμαι, from ΚΑΔΩ, (see *Anom.* καίνυμαι,) φράζω, κεκόρυθμαι from ΚΟΡΥΘΩ,[2] κορύσσω.

Obs. 6. The σ, however, is also adopted by several verbs of which the characteristic is a vowel, and not a lingual letter; as,

ἀκούω ἤκουσμαι, κελεύω κεκέλευσμαι.

The same with πρίω, χρίω, παλαίω, πταίω, ῥαίω, θραύω, ὕω, βύω, ξύω, and χόω, κέχωσμαι, and generally with all verbs which do not change their short vowel; *ex. gr.* τελέω, (τελέσω,) τετέλεσμαι, as well as ξέω, ἀκέομαι, σπάω, θλάω, ἀνύω. See the *Anom.* κλείω, τίω.

Obs. 7. In case two γγ should be requisite before μ, one is dropped, as ἐλέγχω, *perf.* ἐλήλεγχα, *pass.* ἐλήλεγμαι, σφίγγω ἔσφιγμαι:[3] the rest of the terminations generally remain, ἐλήλεγξαι, γκται, &c. ἔσφιγξαι, &c.

Obs. 8. In the same way, when the *perf. pass.* requires two μμ, and the root has a third μ, one of them is dropped of course:—κάμπτω—κέκαμμαι, κέκαμψαι, &c.

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[2] This radical θ is confirmed by the *subst.* κόρυς, υθος. Else it might be considered, according to the old fashion, as an intercalated θ in lieu of σ (κλαυθμὸς, ὀρχηθμὸς, § 119. *Obs.* 3).

[3] There is no doubt that this γ by itself is then the nasal sound *ng*; compare § 4, 4.

4. It is partly on account of the difficulty of their formation, and partly because they are seldom wanted, that the *conj.* and *opt.* generally are not formed at all, but a circumlocution with εἶναι is resorted to, τετυμμένος (η, ον,) ὦ and εἴην.

Obs. 9. These *moods* can be formed only when there is a vowel before the termination, which easily emerges into the terminations of the *conj.*, and is readily combined with the characteristic ι of the *opt.*; for instance, κτάομαι, κέκτημαι,

conj. κέκτωμαι, ῃ, ηται, &c.

opt. κεκτήμην, κέκτῃο, κέκτῃτο, &c.

There are but few isolated forms of trisyllabical *perf.*, which all are anomalous. Thus Plato has the *conj.* ἐκτέτμησθον, (τέμνω, τέτμημαι,) Andocides the *conj.* διαβέβλησθε (βάλλω, βέβλημαι). See also κέκλημαι and μέμνημαι under καλέω and μιμνήσκω. Even when the radical vowel is ι or υ, the *opt.* may be formed by absorbing the additional ι, which renders the vowel long, but Homer's λέλῡτο, *Od.* 6, 238. (λύω, λέλυμαι, § 95. *Obs.* 4.) is probably the only instance which occurs [4].

§ 99.—*Futurum* 3.

The third *fut.* or *paulo-post-fut. pass.* derives its signification (§ 138.) and its form from the *perf. pass.*, of which it retains the *augment*, substituting σομαι for the termination of the *perf.*; hence we need only compare the 2 *pers.* of the *perf.* in σαι, (ψαι, ξαι,) and change αι into ομαι; for instance,

τέτυμμαι, (τέτυψαι,) — τετύψομαι,
τέτραμμαι, (τέτραψαι,) — τετράψομαι,
τέταγμαι, (τέταξαι,) — τετάξομαι,
πέπεισμαι, (πέπεισαι,) — πεπείσομαι,
πεφίλημαι, (πεφίλησαι,) — πεφιλήσομαι.

Obs. 1. Whenever the vowel of the *fut.* 1. is shortened in the *perf. pass.*, the *fut.* 3. takes again the long vowel: δεδήσομαι, λελῡσομαι (see § 95. *Obs.* 4). [1]

Obs. 2. There is no 3 *fut.* to be met with of the verbs λ, μ, ν, ρ, and there are but few of those which have the temporal *augment*.

§ 100.—*Aoristus* 1. and 2. *Pass.*

1. All Greek verbs have the *aor. pass.* either in θην, or merely in ην, and several have both kinds at once; the former is called *aor.* 1. the latter *aor.* 2. (See § 89, 3.)

[4] Others insist on κεκτῆται, λελῦτο, &c., but I have adopted the accentuation of some MSS. as alone conformable to analogy; for κέκτωμαι and κέκτητο must stand in the same relation to κέκτημαι, and λέλῡτο to λέλυμαι, as τύπτωμαι and τύπτοιτο to τύπτομαι. See Buttm. *Complete Gr. Gr.*, and about the *opt.* forms κεκτῷτο, μεμνέῳτο, see the list of *Anomalous Verbs*.

[1] But it must not be supposed on that accouut that the 3 *fut.* is formed from the 1 *fut.* of the *middle* voice with the *redupl.*; for I do not know whether the above τετράψομαι occurs any where, but βεβλήσομαι, κεκλήσομαι, which actually occur, clearly confine us to the *perf.* (See the *Anom.* βάλλω, καλέω.)

2. The *aor.* 1. *pass.* annexes θην to the characteristic of the verb. It follows of course from § 20, that when the characteristic of a verb is a *labialis* or *palatina*, it is changed into an *aspirata*; for instance,

λείπω, ἀμείβω, — ἐλείφθην, ἠμείφθην,
λέγω, πλέκω, — ἐλέχθην, ἐπλέχθην,
τύπτω, (ΤΥΠΩ,) — ἐτύφθην,
τάσσω, (ΤΑΓΩ,) — ἐτάχθην.

When the characteristic of the verb is a *lingual* letter, it is changed into σ, according to § 24, 2; for instance,

πείθω (*perf.* πέπεισμαι,) — ἐπείσθην,
κομίζω (*perf.* κεκόμισμαι,) — ἐκομίσθην.

When the characteristic is a vowel, the termination θην is (like μαι in the *perf. pass.*) annexed to the *vowel* of the *fut.*; for instance,

ποιέω (ποιήσω, πεποίημαι,) — ἐποιήθην,
τιμάω (τιμήσω, τετίμημαι,) — ἐτιμήθην,
φωράω (φωράσω, πεφώραμαι,) — ἐφωράθην.

3. With regard to other changes the *aor.* 1. *pass.* chiefly follows the *perf. pass.*, taking σ in the same cases; for instance,

τελέω (τετέλεσμαι,) — ἐτελέσθην,

and mostly changing the vowel of the preceding syllable in the same way as the *perf. pass.*; for instance,

τεύχω (τέτυγμαι) — ἐτύχθην.

Obs. 1. A few verbs, which have a vowel for their characteristic, take the σ in the *aor.* 1. *pass.* without having it in the *perf. pass.*; for instance, παύω, πέπαυμαι, *aor.* 1. ἐπαύθην and ἐπαύσθην, μνάομαι, μέμνημαι, ἐμνήσθην: see also the *Anom.* πνέω, χράω, πετάννυμαι. That ἐσώθην, which comes from σώζω, has not the σ, is owing to this verb having a double form. See the list of *Anomalous Verbs.*

Obs. 2. See about the verbs in έω, which have η in the *perf. pass.* and ε again in the *aor.* 1. *pass.* § 95. *Obs.* 4.

Obs. 3. Those which, without being verbs in λ, μ, ν, ρ, change their ε into α in the *perf. pass.* (§ 98. *Obs.* 3.) retain their ε here: στρέφω, (ἔστραμμαι,) ἐστρέφθην, τρέπω ἐτρέφθην, τρέφω ἐθρέφθην. But the Ionians and Dorians have ἐτράφθην, ἐστράφθην.

4. The *aor.* 2. *pass.* annexes ην to the pure characteristic of the verb, and follows the rules given for the formation of the *aor.* 2. *act.* Hence we need only form that tense, whether it be in use or not, and change ον into ην; for instance,

τύπτω, ἔτυπον,—ἐτύπην,
τρέπω, ἔτραπον,—ἐτράπην.

Obs. 4. The *aor.* 2. *pass.* is after all nothing but a softer form of the *aor.* 1. Hence it commonly exists along with the *aor.* 1., but chiefly in primitive verbs only;

and in most verbs, which make their *aor.* 1. in χθην and φθην, it is preferred, this *aor.* 1. being used only by poets, when they want a long syllable, or by tragic writers, who prefer full and antiquated forms. Yet even in prose both were used indifferently, and the choice was probably determined by euphony.

Obs. 5. Though the formation of the *aor.* 2. *pass.* agrees so perfectly with that of the *aor.* 2. *act.* that it follows the latter in grammar, it is yet absolutely independent of it; for in almost all the verbs which have the *aor.* 2. *pass.*, the *aor.* 2. *act.* is not in use, as in ἐκλάπην, from κλέπτω, ἐκρύβην, ἐτύπην, ἐβλάβην, ἐῤῥίφην, from κρύπτω, τύπτω, βλάπτω, ῥίπτω, ἐτράφην from τρέφω. Only the verb τρέπω prefers the *aor.* 2, as it is stated above, in both the *act.* and the *pass.*

Obs. 6. As there is no such interchange in the *pass.* as in the *act.* between the *aor.* 2. and the *imperf.*, some verbs which, according to § 96, 3, cannot form an *aor.* 2. *act.*, form an *aor.* 2. *pass.* It may in such a case be made after the *imperf.* instead of the *aor.* 2. *act.*; only the rule that the long vowel becomes short in the *aor.* 2. holds out here also, for instance,

γράφω, (*imperf.* ἔγραφον,) — ἐγράφην,
τρίβω, (*imperf.* ἔτρῑβον,) — ἐτρίβην, (ῐ.)

Obs. 7. On that account some verbs, of which the radical vowel is ε, form an *aor.* 2. *pass.* without changing the ε into α: for instance, φλέγω—ἐφλέγην, and βλέπω and λέγω (see the *Anom.*). See also about the unchanged long vowel in ἐπλήγην the *Anom.* πλήσσω.

Obs. 8. The verb ψύχω commonly takes a γ in the *aor.* 2. *pass.* ἐψύγην. See Buttm. *Complete Gr. Gr.*

Obs. 9. The characteristic δ, θ, τ, does not take place in the *aor.* 2. *pass.*, and instances with a vowel before the termination are hardly to be met with, except ἑκάην from καίω, and these three ἐδάην, ἐῤῥύην, ἐφύην, (see the *Anom.* ΔΑ, ῥέω, φύω,) which have the signification of the *act.* The rest of the verbs in ω *purum* and *contractum*, and those in δω, θω, and ζω, have only the *aor.* 1. *pass.*

Obs. 10. There is a striking agreement of the two *aor. pass.*, in point of form and conjugation, with the *act.* of the verbs in μι. Compare the *aor. pass.* in the *paradigm* of τύπτω with the *imperf.* and the collateral *moods* of the *pres.* tense of τίθημι.

§ 100. *a.*

1. In the preceding doctrine on the formation of tenses, the regular verbs ending in ω have been divided into five classes. We have treated of four of these in § 95—100. viz. 1. of verbs whose characteristic is a labial letter, *ex. gr.* λείπω, τύπτω; 2. of verbs whose characteristic is a *palatina*, *ex. gr.* λέγω, τάσσω; 3. of verbs whose characteristic is a *lingual* letter, *ex. gr.* ᾄδω, κομίζω; 4. of verbs whose characteristic is a vowel, *ex. gr.* τιμάω, φιλέω. To these classes a fifth must be added, viz. of the verbs λ μ ν ῥ, or verba liquida.

2. As it is unavoidable that the learner should get sometimes embarrassed whilst following the numerous changes (§ 95—100.) which the characteristic of the verb undergoes in the formation of tenses, we have deemed it useful to bring under one view all the changes of the four principal characteristics,

in order to show their regularity and analogy, and in this way to assist the memory of the student. The following contains the changes of the characteristics in those tenses only which are enumerated in the second series. (§ 93.) The *perf.* and *plusq. pass.*, being the most difficult tenses, are marked with their inflections throughout.

Characteristic, *labialis.* β, π, φ and πτ.	Charact. *palatina.* γ, κ, χ and σσ or ζ,	Charact. *lingualis.* δ, τ, θ and ζ or σσ,	Charact. *vocalis.*

Activum.

Fut. 1.	ψω	ξω	σω	σω
Aor. 1.	ψα	ξα	σα	σα
Perf. 1.	φα	χα	κα	κα
Plusq. 1.	φειν	χειν	κειν	κειν

Passivum.

Perf.	μμαι	γμαι	μαι	μαι
	ψαι	ξαι	σαι	σαι
	πται	κται	σται	ται
	μμεθον	γμεθον	σμεθον	μεθον
	φθον	χθον	σθον	σθον
	φθον	χθον	σθον	σθον
	μμεθα	γμεθα	σμεθα	μεθα
	φθε	χθε	σθε	σθε
	—	—	—	νται
Plusq.	μμην	γμην	σμην	μην
	ψο	ξο	σο	σο
	πτο	κτο	στο	το
	μμεθον	γμεθον	σμεθον	μεθον
	φθον	χθον	σθον	σθον
	φθην	χθην	σθην	σθην
	μμεθα	γμεθα	σμεθα	μεθα
	φθε	χθε	σθε	σθε
	—	—	—	ντο
Fut. 3.	ψομαι	ξομαι	σομαι	σομαι
Aor. 1.	φθην	χθην	σθην	θην
Fut. 1.	φθήσομαι	χθήσομαι	σθήσομαι	θήσομαι

Medium.

Fut. 1.	ψομαι	ξομαι	σομαι	σομαι
Aor. 1.	ψάμην	ξάμην	σάμην	σάμην

§ 101.—*Verbs in* λ, μ, ν, ρ.

1. The verbs of which the characteristic is one of the letters λ, μ, ν, ρ, deviate so much in the formation of their tenses, that it is necessary to bring them under a particular point of view.

2. All these verbs are generally without the *fut.* 1. or *fut.* in σω, but they always have the *fut.* 2. (§ 95. 7, 8.) Thus

νέμω, *fut. Ion.* νεμέω, commonly νεμῶ,
μένω, μενέω, commonly μενῶ,

of which the conjugation, νεμῶ, εῖς, εῖ, οῦμεν, εῖτε, οῦσιν, *med.* οῦμαι, εῖ, εῖται, &c. may be seen in the *paradigm* of ἀγγέλλω, and be compared with the *pres.* of the *verba contracta* in έω, § 105.

3. If the syllable, which precedes the termination, be long in the *pres.*, it is always made short in this *fut.* without any exception; for instance,

ψάλλω, στέλλω, *F.* ψαλῶ, στελῶ,
κρίνω, ἀμύνω, κρῐνῶ, ἀμῠνῶ.

For this purpose the diphthong αι is converted into ᾰ, and ει into ε, for instance,

σαίρω, κτείνω, *F.* σαρῶ, κτενῶ.[1]

Obs. 1. The Ionic forms, ἀγγέλλω, *fut.* ἀγγελέω, κρῐνέω, κτενέω, φᾰνέω from φαίνω, πλῠνέω from πλύνω, &c. *pl.* έομεν, and so on, are now easily accounted for, as well as the Doric verbs with the contraction εο—ευ: for instance, βαλεῦμεν, βαλεῦμαι (§ 95. *Obs.* 17). See about the forms in σω, *Obs.* 3.

4. These verbs also form the *aor.* 1. without σ, merely in α. They retain the characteristic as it is in the *fut.*, but make the syllable before the termination long again; yet independently of the *pres.*, for either they barely lengthen the vowel of the *future, ex. gr.*

τίλλω, (τῐλῶ,) —ἔτῑλα,
κρίνω, (κρῐνῶ) —ἔκρῑνα,
ἀμύνω, (ἀμῠνῶ) —ἤμῡνα,

or they commonly change the ε of the *fut.* into ει, and α into η, for instance,

μένω, στέλλω, τείνω,
(μενῶ, στελῶ, τενῶ,)—ἔμεινα, ἔστειλα, ἔτεινα,

[1] Other verbs requiring the short vowel, as those in ρ, ν, ω, λμω, σμω, or with the vowels η, ου, and the like, do not occur at all in common language; and the old poetical verbs, of which we have the forms, ἔπιτνον, θέρμετο, and the like, are defective; similar ones in the common language, δάκνω, τέμνω, κάμνω, βούλομαι, are anomalous.

ψάλλω, φαίνω,
(ψαλῶ, φανῶ,)—ἔψηλα, ἔφηνα.

Several verbs, however, having *αι* in the *pres.*, take *ᾱ* in the *aor.* 1.; for instance,

περαίνω, περανῶ,—ἐπέρᾱνα, inf. περᾶναι,
πιαίνω, πιανῶ,—ἐπίᾱνα, inf. πιᾶναι.

Obs. 2. The *ᾰ* is taken by the verbs in *-ραίνω* and *-ιαίνω, ex. gr. εὐφρᾶναι, μαρᾶναι,—πιαίνω, πιᾶναι,* except *τετρῆναι* and *μιῆναι.* Most of the others in *αίνω* and *αίρω* are always found with *η* in the Attic writers, *ex. gr. σημαίνω σημῆναι, χαλεπῆναι, λυμήνασθαι,* &c.—*ἐχθαίρω ἐχθῆραι—καθῆραι,* &c., excepting, however, *κοιλᾶναι, λευκᾶναι, πεπᾶναι, κερδᾶναι, ὀργᾶναι, ἰσχνᾶναι.* Later writers, or what are called *κοινοὶ,* (see § 1, 9.) make also many other verbs with *ᾱ,* (as *σημαίνω, μιαίνω, ἐχθαίρω,* &c.) and the Dorians of course do this throughout, whilst the Ionians again have almost everywhere their *η.*—Verbs beginning with *α, αἴρω,* (*to raise,*) and *ἅλλομαι,* (*to leap,*) have *ᾱ,* which is changed into *η* in the *indic.* only because of the *augment: ἦρα, ἄραι, ἄρας,* &c. *ἠλάμην, ἅλασθαι,* &c.[2]

Obs. 3. The oldest language and the Æolian dialect also made the *fut.* and the *aor.* 1. of these verbs with *σ*: Homer, *ἔκερσα,* Theocr. *ἔτερσα,* from *κείρω, τείρω,* and this formation alone continued to be used in common language with respect to some verbs, like *κέλλω,* (*I land,*) *ἔκελσα, φύρω,* (*I knead,*) *φύρσω.* See also the *Anom. ἀραρίσκω, κυρέω, ὄρνυμι.*

5. The *aor.* 2. retains the vowel exactly as it is in the *fut.*; for instance,

βάλλω, (*βαλῶ,*)—*ἔβαλον,*
φαίνω, (*φανῶ,*)—*aor.* 2. *pass. ἐφάνην,*
κλίνω, (*κλῐνῶ,*)—*aor.* 2. *pass. ἐκλίνην,* (*ῐ,*)

except that in dissyllabic verbs the *ε* of the *fut.* is changed into *α.* See below, 8.

Obs. 4. The *aor.* 2. *act.* is used in very few of these verbs, and, where both occur, is more poetical: thus *ἔκτανον* occurs more rarely than *ἔκτεινα*[3]. But in the *pass.* the *aor.* 1., whenever it retains the consonant before the *θ,* is generally peculiar to the Poets (compare § 100. *Obs.* 4). It is the *aor.* 2. which is most in use, *ex. gr. φαίνω ἐφάνην, στέλλω ἐστάλην, σφάλλω ἐσφάλην, πείρω ἐπάρην.*—Yet *αἴρω* and all polysyllables have merely the *aor.* 1. *pass.* excepting *ἀγγέλλω,* which has *ἠγγέλθην* and *ἠγγέλην.*

6. The *perf.* 2. is completely comprised in the rules given above in § 97. 3, 4: hence,

θάλλω,—τέθηλα,
φαίνω, —πέφηνα.

[2] The learner must here be put on his guard against two errors: 1. nothing is more common than to find *ἦρα, ᾖραι, ἐμίηνα,* &c. with the *iota subscriptum,* which is to be condemned for the same reasons as above with regard to the *perf.* 2. (see § 97, 4. the *Note*); 2. in editions, which on the whole may be considered as good, the accentuation often is still *πεπάναι, σημάναι,* and the like; its incorrectness, however, is sufficiently obvious from what we have observed here and in § 11.

[3] The case is the same with *ἀγγέλλω,* of which the *aor.* 2. *act.* is even questioned: it is only required that an *ι* or *λ* be omitted by the transcribers to produce it. See in Buttm. *Complete Gr. Gr.* the list of *Verbs.*

There is this peculiarity, that the diphthong *ει*, having arisen in these verbs not from the radical vowel *ι*, but from *ε*, as appears from the *fut.*, is not changed into *οι*, in the *perf.* 2. but merely into *ο* (§ 97, 4. c); for instance,

κτείνω, (*κτενῶ*,)—*ἔκτονα*,
φθείρω, (*φθερῶ*,)—*ἔφθορα*.

7. The *perf.* 1., the *perf. pass.*, and the *aor.* 1. *pass.*, also follow the general rules; they annex the terminations *κα*, *μαι* &c., *θην*, to the characteristic, and retain the changes of the *fut.*; for instance,

σφάλλω, (*σφαλῶ*,)—*ἔσφαλκα*, *ἔσφαλμαι*,
φαίνω, (*φανῶ*,) —*πέφαγκα*, *ἐφάνθην*,
αἴρω, (*ἀρῶ*,) —*ἦρκα*, *ἦρμαι*, *part.* *ἠρμένος*, *ἤρθην*, *part.* *ἀρθείς*.

The *perf. pass.* (§ 98, 2.) also rejects the *σ* of the terminations *σθαι*, *σθε*, &c.; for instance,

ἔσφαλμαι, 2 *pl.* *ἔσφαλθε*,
φύρω, *πέφυρμαι*, *inf.* *πεφύρθαι*.

It must, however, be recollected that the verbs in *μω* (*τέμω*) and *μνω* (*τέμνω*, *fut.* *τεμῶ*,) do not form their tenses in the above manner. See *Obs.* 9.

8. When the *fut.* has an *ε*, the *dissyllables* take *α* in its stead in most of those tenses which are derived from the root of the *fut.* (with the exception of the *aor.* 1. *act.* and *med.*, and *perf.* and *plusq.* 2.) viz. in the

aor. 2., *perf.* 1., *perf. pass.* and *aor.* 1. *pass.*, and in those tenses which are derived from them, *ex. gr.* *στέλλω*, (*στελῶ*,) forms

aor. 2. *act.* *ἔσταλον* —*ἐστάλην*, *σταλήσομαι*, *ἐσταλόμην*,
perf. 1. *ἔσταλκα*, —*ἐστάλκειν*,
perf. pass. *ἔσταλμαι*, —*ἐστάλμην*,
aor. 1. *pass.* *ἐστάλθην* —*σταλθήσομαι*.

The same in *πείρω*, (*περῶ*,)

perf. 1. *πέπαρκα*, *perf. pass.* *πέπαρμαι*, *aor.* 2. *pass.* *ἐπάρην*,
κτείνω, (*κτενῶ*,)—*aor.* 2. *ἔκτανον*. (See below, 9.)

But the *polysyllables* retain the *ε* unchanged in all these tenses, for instance of *ἀγγέλλω*, (*ἀγγελῶ*,)

aor. 2. *act.* *ἤγγελον*, *pass.* *ἠγγέλην*, *perf.* 1. *ἤγγελκα*,
perf. pass. *ἤγγελμαι*, *aor.* 1. *pass.* *ἠγγέλθην*.

Obs. 5. The *ε* is likewise retained by the dissyllables beginning with *ε*, *ἔελμαι*, *ἔερμαι*, from the *Anom.* *εἴλω*, *εἴρω*.

9. The following verbs in *ίνω, είνω, ύνω,*

κρίνω, κλίνω, τείνω, κτείνω, πλύνω,

reject the *ν* in the *perf.* 1., *perf.* and *aor.* 1. *pass.*, and their derivatives, and take the short vowel of the *fut.*, but those in *είνω* still change the ε into *α* according to the preceding rule,

κρίνω, (κρῐνῶ,) — *κέκρῐκα, κέκρῐμαι, ἐκρῐ́θην,*
τείνω, (τενῶ,) — *τέτᾰκα, τέτᾰμαι, ἐτᾰ́θην*[4],
πλύνω, (πλῠνῶ,) — *πέπλῠκα, πέπλῠμαι, ἐπλῠ́θην.*

Obs. 6. But the *ν* of the *aor.* 1. *pass.* is often retained in verses for the sake of position; *ex. gr. κτανθεὶς, διακρινθεὶς, ἐκλίνθη, ἐπλύνθη.* Later writers have it also in prose.

Obs. 7. The retaining of the *ν* is attended with some difficulty in the *perf. pass.*; yet it is retained unchanged

a.) in the 2 *sing.*, where it even remains before *σ*, for instance, *φαίνω—πέφανσαι,*

b.) in the terminations beginning with *σθ*, in which, however, (according to Text 7.) the *σ* gives way to the *ν*; *ex. gr.*, *inf. πεφάνθαι, τραχύνω, inf. τετραχύνθαι,*

c.) in the 3 *sing.*; *ex. gr. πέφανται,* (*he appeared,*) *παρώξυνται* (*he was exasperated*).

Whether the 3 *pl.* was formed in this manner, (*ex. gr. κέκρανται,* Eurip. *Hipp.* 1255. of *κραίνω*, from which of course one *ν* has been dropped, compare the following *Obs.*) is questionable.

Obs. 8. Three things are to be attended to with regard to the *ν* before terminations beginning with *μ*:

a.) the *ν* regularly becomes *μ*,—*ex. gr.*
ᾔσχυμμαι, Homer *Il. σ.* 180. from *αἰσχύνω,*
ἐξήραμμαι, Athen. 3. p. 80. d. from *ξηραίνω,*

b.) *σ* is most commonly substituted for the *ν*, *ex. gr. φαίνω, μιαίνω,* (*φανῶ, μιανῶ,*)—*πέφασμαι, μεμίασμαι,*

c.) when the *ν* is rejected altogether, which is very rare, the vowel remains long; *ex. gr. τετραχυμένος,* Aristot. *H. A.* 4, 9.

The two last ways may also be explained as owing to the terminations *αίνω* and *ύνω* having been originally lengthened from *άω* and *ύω*[5].

Obs. 9. The regular formation of the *perf. pass.* and *perf. act.* (in *γκα*) is very rare with verbs in *νω*; for these verbs are mostly lengthened forms of the *present* tense, and therefore form those tenses from other themes, and according to other rules. About the few verbs in *μω*, which, as well as *μενω*, take, for euphony's sake, (§ 99, 2.) the forms of *ἔω*, (*ἐνεμήθην, μεμένηκα,*) see the *Anom.* § 110, 11.

§ 102.—*Verbal Adjectives in τέος and τός.*

1. After having stated the formation of the tenses, we pass to the formation of the two kinds of *verbal adjectives* in *τέος*

[4] Compare also the *Anom.* ΦΕΝΩ, *πέφαμαι.* There is no occasion to recur to the old themes ΤΑΩ, ΚΤΑΩ, ΦΑΩ.

[5] Even the *perf.* 1. *act.* fluctuates between the two formations, and as it was seldom wanted, (§ 88. a. *Obs.* 5.) the Greek writers probably consulted their ear for the most part of time. We meet, but not in the old writers, with *πέφαγκα, μεμίαγκα,* and *ἐβεβραδύκει.* See also the *Anom. κερδαίνω.*

and τὸς, which in their signification and use approximate to the *participles*. (See *Obs.* 2.)

2. Both kinds constantly have the accent on the termination annexed immediately to the characteristic of the verb; this undergoes the changes prescribed by the general rules, and in several instances the vowel which precedes the termination is likewise changed. These changes agree in every respect with those of the *aor.* 1. *pass.*, only that where the *aor.* has φθ, χθ, the verbals take πτ, κτ. They therefore may always be compared with the 3 *pers. sing.* of the *perf. pass.*, which also has a τ. But this 3 *pers.* deviates in several verbs from the *aor.* 1. and from these verbals, with regard to the radical syllable.

3. Verbals are formed thus:

πλέκω,	(πέπλεκται, ἐπλέχθην,)	πλεκτέος, πλεκτὸς,
λέγω,	(λέλεκται, ἐλέχθην,)	λεκτὸς,
γράφω,	(γέγραπται, ἐγράφθην,)	γραπτὸς,
στρέφω,	(ἔστραπται, ἐστρέφθην,)	στρεπτὸς,
φωράω,	(πεφώραται, ἐφωράθην,)	φωρατέος,
φιλέω,	(πεφίληται, ἐφιλήθην,)	φιλητέος,
αἱρέω,	(ᾕρηται, ᾑρέθην,)	αἱρετὸς,
παύω,	(πέπαυται, ἐπαύσθην,)	παυστέος,
στέλλω,	(ἔσταλται, ἐστάλθην,)	σταλτέος,
τείνω,	(τέταται, ἐτάθην,)	τατέος,
χέω,	(κέχυται, ἐχύθην,)	χυτὸς,
πνέω,	(πέπνυται, ἐπνεύσθην,)	πνευστός.

Obs. 1. The σ is sometimes dropped before the termination of several verbals in ὸς in the Ionic dialect, and by the old Attic writers, especially in compounds like ἀδάματος, πάγκλαυτος, and poets even allowed themselves to say, θαυματὸς from θαυμάζω.

Obs. 2. See in the *Syntax*, § 134, 8. the peculiarities in the use and import of these verbal adj.; *ex. gr.* στρεπτὸς, *twisted*, and *which can be twisted*, στρεπτέος, *which must be twisted*; and the *neut.* στρεπτέον corresponding to the Latin *vertendum est.*

§ 103.—*Verbum Barytonon.*

1. We are now going to give the conjugation of a barytone verb, (τύπτω,) to which we subjoin various examples, to show the difference of the use in some verbs, and lastly the conjugation of one of the verbs in λ, μ, ν, ρ (ἀγγέλλω).

2. A barytone verb is (according to § 10, 2.) a verb in its natural form, in which the termination of the *pres.* always is unaccented; in contradistinction to those verbs which contract

the two last syllables, and therefore take the circumflex. The latter are called *verba contracta* or *perispomena;* they are particularly stated in their proper place.

Prefatory Remarks to the Paradigma Τύπτω.

1. The verb τύπτω, which we too select for a *paradigm,* is not so improper for it as some suppose. Since it is necessary to show first the whole foundation of the Greek conjugation in one verb, there is scarcely one more convenient than τύπτω to be hit on; for it is only in a verb which has like this a perfect form in its *pres. tense,* that the exact nature of the *aor.* 2., as stated above, § 96, 2, can be fully explained.

2. The learner must, however, be reminded that τύπτω is here a bare *paradigm,* that is to say, an example in which a complete view is given of all the tenses which may occur in verbs of this kind, though neither τύπτω, nor any single verb, has all the tenses, or employs all the tenses, which are set down here. See § 104.[1]

3. But we have only stated in the *paradigm* those tenses which are warranted by the analogy of similar verbs, as *aor.* 2. *act.* and *perf.* 2. The old grammars had also

the *fut.* 2. *act.* and *med.;*

but as this belongs to the verbs in λ μ ν ρ, we omit it here, and conjugate this *future* completely in the *paradigm* of those verbs (ἀγγέλλω).

4. To give a view of the whole, we annex a *Table* containing the *first pers.* of the flexible *moods,* the *second pers.* of the *imper.,* the *infin.,* and the *masc.* of the *participle* of all the tenses of the *act., pass.,* and *middle* voices. And this *Table* is immediately followed by the *paradigm* of τύπτω conjugated once more at length.

5. Observations on the accentuation of verbs, and peculiarities of the different dialects, are given after all the *paradigms.*

[1] These tenses of τύπτω are those which are really in use. See below the list of *Anomalous Verbs,* to which τύπτω also belongs on account of the Attic formation of the *fut.* τυπτήσω.

VERBUM

Acti-

	Indic.	*Conj.*
Pres.	τύπτω,	τύπτω,
Imperf.	ἔτυπτον,	
Perf. 1.	τέτυφα,	τετύφω,
Plusq. 1.	ἐτετύφειν,	
Perf. 2.	τέτυπα,	τετύπω,
Plusq. 2.	ἐτετύπειν,	
Fut. 1.	τύψω,	—
Aor. 1.	ἔτυψα,	τύψω,
Fut. 2.	(See in the *paradigm* ἀγγέλλω,)	
Aor. 2.	ἔτυπον,	τύπω,

Passi-

Pres.	τύπτομαι,	τύπτωμαι,
Imperf.	ἐτυπτόμην,	
Perf.	τέτυμμαι,	—*
Plusq.	ἐτετύμμην,	
Fut. 1.	τυφθήσομαι,	—
Aor. 1.	ἐτύφθην,	τυφθῶ,
Fut. 2.	τυπήσομαι,	—
Aor. 2.	ἐτύπην,	τυπῶ,
Fut. 3.	τετύψομαι,	—

Med-

For the *Pres.*, *Imperf.*, *Perf.*, and *Plusq.*, see the *Pass. Voice.*		
Fut. 1.	τύψομαι,	—
Aor. 1.	ἐτυψάμην,	τύψωμαι,
Fut. 2.	(See in the *paradigm* ἀγγέλλω,)	
Aor. 2.	ἐτυπόμην,	τύπωμαι,

* This *conj.* and *opt.* can be formed only in very few verbs. See § 98. *Obs.* 9.—
the verb εἰμί : τετυμμένος, (η, ον,)

BARYTONON, τύπτω.

vum.

Opt.	*Imper.*	*Infin.*	*Part.*
τύπτοιμι,	τύπτε,	τύπτειν,	τύπτων,
τετύφοιμι,	τέτυφε,	τετυφέναι,	τετυφὼς,
τετύποιμι,	τέτυπε,	τετυπέναι,	τετυπὼς,
τύψοιμι,	—	τύψειν,	τύψων,
τύψαιμι,	τύψον,	τύψαι,	τύψας,
τύποιμι,	τύπε,	τυπεῖν,	τυπών.

vum.

τυπτοίμην,	τύπτου,	τύπτεσθαι,	τυπτόμενος,
—*	τέτυψο,	τετύφθαι,	τετυμμένος,
τυφθησοίμην,	—	τυφθήσεσθαι,	τυφθησόμενος,
τυφθείην,	τύφθητι,	τυφθῆναι,	τυφθεὶς,
τυπησοίμην,	—	τυπήσεσθαι,	τυπησόμενος,
τυπείην,	τύπηθι,	τυπῆναι,	τυπεὶς,
τετυψοίμην,	—	τετύψεσθαι,	τετυψόμενος.

ium.

τυψοίμην,	—	τύψεσθαι,	τυψόμενος,
τυψαίμην,	τύψαι,	τύψασθαι,	τυψάμενος,
τυποίμην,	τυποῦ,	τυπέσθαι,	τυπόμενος.

In most instances they are supplied by a circumlocution with the *conj.* and *opt.* of ὦ, and εἶην. See § 108. IV.

Acti-

	Indic.	*Conj.*
Pres. Sing.	τύπτω, *I strike,*	τύπτω, (*that*) *I may strike,*
	τύπτεις, *thou strikest,*	τύπτῃς,
	τύπτει, *he, she, it, strikes,*	τύπτῃ,
Dual,	— —	— —
	τύπτετον, *you two strike,*	τύπτητον,
	τύπτετον, *they both strike,*	τύπτητον,
Plur.	τύπτομεν, *we strike,*	τύπτωμεν,
	τύπτετε, *you strike,*	τύπτητε,
	τύπτουσι(ν), *they strike,*	τύπτωσι(ν),
Imperf. Sing.	ἔτυπτον, *Dual,* — *Plur.*	ἐτύπτομεν,
	ἔτυπτες, ἐτύπτετον,	ἐτύπτετε,
	ἔτυπτε(ν), ἐτυπτέτην,	ἔτυπτον,
Perf. 1. *Sing.*	τέτυφα, *I have struck,* &c.	τετύφω, like the *pres.*
	τέτυφας,	
	τέτυφε(ν),	
Dual,	— —	
	τετύφατον,	
	τετύφατον,	
Plur.	τετύφαμεν,	
	τετύφατε,	
	τετύφᾶσι(ν),	
Plusq. Sing.	ἐτετύφειν, *Dual,* — *Plur.*	ἐτετύφειμεν,
	ἐτετύφεις, ἐτετύφειτον,	ἐτετύφειτε,
	ἐτετύφει, ἐτετυφείτην,	ἐτετύφεισαν
Perf. 2.	τέτυπα, through all the *moods* like the *perf.* 1.	
Plusq. 2.	ἐτετύπειν, like the *plusq.* 1.	
Fut. 1. *Sing.*	τύψω, *I shall* or *will strike,* like the *pres.*	*conj.* is wanting.
Aor. 1. *Sing.*	ἔτυψα, *I struck,* or *I have* [*struck,* &c.	τύψω, like the *pres.*
	ἔτυψας,	
	ἔτυψε(ν),	
Dual,	— —	
	ἐτύψατον,	
	ἐτυψάτην,	
Plur.	ἐτύψαμεν,	
	ἐτύψατε,	
	ἔτυψαν,	
Aor. 2.	ἔτυπον, like the *imperf.*	τύπω, like the

* See below,

vum.

Opt.	*Imper.*	*Infin.*	*Part.*
τύπτοιμι, *I might strike, were I to strike,*		τύπτειν, *to strike,*	τύπτων, τύπτουσα,
τύπτοις,	τύπτε, *strike,*		τύπτον,
τύπτοι,	τυπτέτω, *let him, her,*		*striking,*
— —	— —	[*it strike,*	*gen.* τύπτοντος
τύπτοιτον,	τύπτετον, *strike ye (both),*		[*strike,*
τυπτοίτην,	τυπτέτων, *they (both) may* or *must*		
τύπτοιμεν,			
τύπτοιτε,	τύπτετε, *strike ye,*		[or *must strike,*
τύπτοιεν,	τυπτέτωσαν or τυπτόντων, *they may*		

} *I did strike, thou didst strike,* &c.

τετύφοιμι, like the *pres.*	τέτυφε, like the *pres.*	τετυφέναι,	τετυφὼς, τετυφυῖα, τετυφὸς, *gen.* τετυφότος.

or εσαν, } *I had struck,* &c.

τύψοιμι, like the *pres.*	*imper.* is wanting.	τύψειν,	τύψων, like the *pres.*
τύψαιμι,		τύψαι,	τύψᾱς,
τύψαις or τύψειας *,	τύψον, *strike,*		τύψᾱσα,
τύψαι or τύψειε(ν), *	τυψάτω,		τύψαν,
— —			*gen.* τύψαντος.
τύψαιτον,	τύψατον,		
τυψαίτην,	τυψάτων,		
τύψαιμεν,			
τύψαιτε,	τύψατε,		
τύψαιεν or τύψειαν,	τυψάτωσαν or τυψάντων		
τύποιμι, *pres.*	τύπε, like the *pres.*	τυπεῖν,	τυπὼν, οῦσα, ὸν, *gen.* όντος.

Obs. II. 4.

Passivum

	Indic.	*Conj.*
Pres. Sing.	τύπτομαι,	τύπτωμαι,
	τύπτῃ, or ει, (see below, *Obs.*	τύπτῃ,
	τύπτεται, [III. 3.)	τύπτηται,
Dual,	τυπτόμεθον,	τυπτώμεθον,
	τύπτεσθον,	τύπτησθον,
	τύπτεσθον,	τύπτησθον,
Plur.	τυπτόμεθα,	τυπτώμεθα,
	τύπτεσθε,	τύπτησθε,
	τύπτονται,	τύπτωνται,
Imperf. Sing.	ἐτυπτόμην, *Dual,* ἐτυπτόμεθον,	*Plur.* ἐτυπτόμεθα,
	ἐτύπτου, ἐτύπτεσθον,	ἐτύπτεσθε,
	ἐτύπτετο, ἐτυπτέσθην,	ἐτύπτοντο,
Perf. Sing.	τέτυμμαι,	See the Note to
	τέτυψαι,	
	τέτυπται,	
Dual,	τετύμμεθον,	
	τέτυφθον,	
	τέτυφθον,	
Plur.	τετύμμεθα,	
	τέτυφθε,	
	3 *pers.* wanting, in its stead τετυμμένοι (αι) εἰσὶν,	
Plusq. Sing.	ἐτετύμμην, *Dual,* ἐτετύμμεθον,	*Plur.* ἐτετύμμεθα,
	ἐτέτυψο, ἐτέτυφθον,	ἐτέτυφθε,
	ἐτέτυπτο, ἐτετύφθην,	3 *pers.* wanting.
Fut.	τυφθήσομαι,	*conj.* is wanting.
	τυφθήσῃ, or ει, and so on like the *pres.*	
Aor. 1. *Sing.*	ἐτύφθην,	τυφθῶ,
	ἐτύφθης,	τυφθῇς,
	ἐτύφθη,	τυφθῇ,
Dual,	— —	— —
	ἐτύφθητον,	τυφθῆτον,
	ἐτυφθήτην,	τυφθῆτον,
Plur.	ἐτύφθημεν,	τυφθῶμεν,
	ἐτύφθητε,	τυφθῆτε,
	ἐτύφθησαν,	τυφθῶσι(ν),
Fut. 2. τυπήσομαι, through all the *moods* like the *Fut.* 1.		
Aor. 2. ἐτύπην, through all the *moods* like the *Aor.* 1.		
Fut. 3. τετύψομαι, through all the *moods* like the *Fut.* 1.		

* The abbreviated form is most generally employed in

(*to be struck*).

Opt.	*Imper.*	*Infin.*	*Part.*
τυπτοίμην, τύπτοιο, τύπτοιτο, τυπτοίμεθον, τύπτοισθον, τυπτοίσθην, τυπτοίμεθα, τύπτοισθε, τύπτοιντο,	 τύπτου, τυπτέσθω, τύπτεσθον, τυπτέσθων, τύπτεσθε, τυπτέσθωσαν or τυπτέσθων,	τύπτεσθαι,	τυπτόμενος, η, ον.
the Table, p. 162.	 τέτυψο, τετύφθω, τέτυφθον, τετύφθων, τέτυφθε, τετύφθωσαν or τετύφθων,	τετύφθαι,	τετυμμένος, η, ον.

in its stead τετυμμένοι (αι) ἦσαν.

τυφθησοίμην, τυφθήσοιο, and so on like the *pres.*	*imper.* is wanting.	τυφθήσεσθαι,	τυφθησόμενος η, ον.
τυφθείην, τυφθείης, τυφθείη, — — τυφθείητον, τυφθειήτην, τυφθείημεν, τυφθεῖμεν, τυφθείητε, τυφθεῖτε, (τυφθείησαν,) τυφθεῖεν,*	 τύφθητι, τυφθήτω, τύφθητον, τυφθήτων, τύφθητε, τυφθήτωσαν,	τυφθῆναι,	τυφθεὶς, τυφθεῖσα, τυφθὲν, *gen.* τυφθέντος.

the *first* and *second pers.*, and almost always in the *third*.

Med-

(*To strike*

The *pres.* and *imperf.*, *perf.* and

	Indic.	*Conj.*
Fut. 1.	τύψομαι, like the *pres.*	wanting.
Aor. 1. *Sing.*	ἐτυψάμην, ἐτύψω, ἐτύψατο,	τύψωμαι, τύψῃ, τύψηται,
Dual,	ἐτυψάμεθον, ἐτύψασθον,	τυψώμεθον, τύψησθον,
Plur.	ἐτυψάσθην, ἐτυψάμεθα, ἐτύψασθε, ἐτύψαντο,	τύψησθον, τυψώμεθα, τύψητθε, τύψωνται,
Aor. 2. *Sing.*	ἐτυπόμην, like the *imperf. pass.*	τύπωμαι, these two *moods* as
Dual,		
Plur.		

Verbal Adjectives, (§

Declension

Aor. 1. *act.*			*Aor.* 2. *act.*		
Sing.			*Sing.*		
N. τύψας,	τύψασα,	τύψαν,	τυπὼν,	ποῦσα,	πὸν,
G. τύψαντος,	τυψάσης,	τύψαντος,	τυπόντος,	πούσης,	πόντος,
D. τύψαντι,	τυψάσῃ,	τύψαντι,	τυπόντι,	πούσῃ,	πόντι,
A. τύψαντα,	τύψασαν,	τύψαν,	τυπόντα,	ποῦσαν,	πὸν,
V. τύψας,†	τύψασα,	τύψαν,	τυπὼν,†	ποῦσα,	πὸν,
Dual,			*Dual,*		
N. τύψαντε,	τυψάσα,	τύψαντε,	τυπόντε,	πούσα,	πόντε,
G. τυψάντοιν,	τυψάσαιν,	τυψάντοιν,	τυπόντοιν,	πούσαιν,	πόντοιν,
Plur.			*Plur.*		
N. τύψαντες,	τύψασαι,	τύψαντα,	τυπόντες,	ποῦσαι,	πόντα,
G. τυψάντων,	τυψασῶν,	τυψάντων,	τυπόντων,	πουσῶν,	πόντων,
D. τύψασι,	τυψάσαις,	τύψᾶσι,	τυποῦσι,	πούσαις,	ποῦσι,
A. τύψαντας,	τυψάσας,	τύψαντα,	τυπόντας,	πούσας,	πόντα,

* See Herod. 2. 40.

ium.
one's self.)*
plusq. are the same as in the *pass.*

Opt.	*Imper.*	*Infin.*	*Part.*
τυψοίμην, like the *pres. pass.*	wanting.	τύψεσθαι,	τυψόμενος, η, ον,
τυψαίμην, τύψαιο, τύψαιτο, τυψαίμεθον, τύψαισθον, τυψαίσθην, τυψαίμεθα, τύψαισθε, τύψαιντο,	 τύψαι, τυψάσθω, τύψασθον, τυψάσθων, τύψασθε, τυψάσθωσαν or τυψάσθων,	τύψασθαι,	τυψάμενος, η, ον,
τυποίμην, the *pres. pass.*	τυποῦ, τυπέσθω, τύπεσθον, τυπέσθων, τύπεσθε, τυπέσθωσαν or τυπέσθων,	τυπέσθαι,	τυπόμενος, η, ον,

102.) τυπτέος, τυπτός.

of the Participles.

Perf. 1. *act.*			*Aor.* 1. *pass.*		
Sing.			*Sing.*		
τετυφὼς,	φυῖα,	φὸς,	τυφθεὶς,	θεῖσα,	θὲν,
τετυφότος,	φυίας,	φότος,	τυφθέντος,	θείσης,	θέντος,
τετυφότι,	φυίᾳ,	φότι,	τυφθέντι,	θείσῃ,	θέντι,
τετυφότα,	φυῖαν,	φὸς,	τυφθέντα,	θεῖσαν,	θὲν,
τετυφὼς,†	φυῖα,	φὸς,	τυφθεὶς,†	θεῖσα,	θὲν,
Dual,			*Dual,*		
τετυφότε,	φυία,	φότε,	τυφθέντε,	θείσα,	θέντε,
τετυφότοιν,	φυίαιν,	φότοιν,	τυφθέντοιν,	θείσαιν,	θέντοιν,
Plur.			*Plur.*		
τετυφότες,	φυῖαι,	φότα,	τυφθέντες,	θεῖσαι,	θέντα,
τετυφότων,	φυιῶν,	φότων,	τυφθέντων,	θεισῶν,	θέντων,
τετυφόσι,	φυίαις,	φόσι,	τυφθεῖσι,	θείσαις,	θεῖσι,
τετυφότας,	φυίας,	φότα,	τυφθέντας,	θείσας,	θέντα.

† See § 45, 1.

EXAMPLES OF OTHER BARYTONE VERBS, AS THEY ARE IN USE.

For an alphabetical list of *verba barytona*, partly for practice and partly with the particular use of each, see *Appendix*.

παιδεύω (*to educate*). MED. (*to cause to be educated.*)

Activum.

Pres. Ind.	*Conj.*	*Opt.*	*Imper.*
παιδεύω,	παιδεύω	παιδεύοιμι,	παίδευε,
παιδεύεις,	παιδεύῃς,	παιδεύοις,	παιδευέτω, &c.
παιδεύει, &c.	παιδεύῃ, &c.	παιδεύοι, &c.	
	Infin.	*Part.*	
	παιδεύειν,	παιδεύων,	
		παιδεύουσα,	
		παιδεῦον.	

Imperf.
ἐπαίδευον, ες, ε(ν), &c.

Perf. Ind.	*Conj.*	*Opt.*	*Imper.*
πεπαίδευκα,	πεπαιδεύκω,	πεπαιδεύκοιμι,	not in use.
ας, ε(ν), &c.	*Infin.*		*Part.*
	πεπαιδευκέναι,		πεπαιδευκὼς, υῖα, ὸς,

Plusq.
ἐπεπαιδεύκειν, εις, ει, &c.

Fut.	*Opt.*	*Infin.*	*Part.*
παιδεύσω,	παιδεύσοιμι,	παιδεύσειν,	παιδεύσων,

Aor.	*Conj.*	*Opt.*	*Imper.*
ἐπαίδευσα,	παιδεύσω,	παιδεύσαιμι,	παίδευσον,
ας, ε(ν), &c.	ῃς, ῃ, &c.	παιδεύσαις [1],	παιδευσάτω,
		παιδεύσαι, &c.	&c.
	Infin.	*Part.*	
	παιδεῦσαι,	παιδεύσας,	
		παιδεύσασα,	
		παιδεῦσαν.	

[1] The three forms, *παιδεύσειας, ειε, ειαν*, are understood here of course, as well as in the following *paradigms*.

Passivum.

Pres. Ind.	*Conj.*	*Opt.*	*Imper.*
παιδεύομαι,	παιδεύωμαι,	παιδευοίμην,	παιδεύου,
παιδεύῃ or ει,	παιδεύῃ,	παιδεύοιο,	παιδευέσθω,
παιδεύεται,	παιδεύηται,	παιδεύοιτο,	&c.
&c.	&c.	&c.	
	Infin.		*Part.*
	παιδεύεσθαι,		παιδευόμενος, η, ον.

Imperf.
ἐπαιδευόμην, ἐπαιδεύου, ἐπαιδεύετο, &c.

Perf. Indic.	*Dual,*	*Plur.*
πεπαίδευμαι,	πεπαιδεύμεθον,	πεπαιδεύμεθα,
πεπαίδευσαι,	πεπαίδευσθον,	πεπαίδευσθε,
πεπαίδευται,	πεπαίδευσθον,	πεπαίδευνται,

Conj. and *Opt.* are wanting.

Imper.	*Infin.*	*Part.*
πεπαίδευσο,	πεπαιδεῦσθαι,	πεπαιδευμένος,
πεπαιδεύσθω, &c.		

Plusq.	*Dual,*	*Plur.*
ἐπεπαιδεύμην,	ἐπεπαιδεύμεθον,	ἐπεπαιδεύμεθα,
ἐπεπαίδευσο,	ἐπεπαίδευσθον,	ἐπεπαίδευσθε,
ἐπεπαίδευτο,	ἐπεπαιδεύσθην,	ἐπεπαίδευντο,

Fut. Ind.	*Opt.*	*Infin.*	*Part.*
παιδευθήσομαι,	παιδευθησοίμην,	παιδευθήσεσθαι,	παιδευθησόμενος,

Aor. Ind.	*Conj.*	*Opt.*	*Imper.*
ἐπαιδεύθην,	παιδευθῶ,	παιδευθείην,	παιδεύθητι,
	Infin.		*Part.*
	παιδευθῆναι,		παιδευθεὶς,

Fut. 3. Ind.	*Opt.*	*Infin.*	*Part.*
πεπαιδεύσομαι,	παιδευσοίμην,	πεπαιδεύσεσθαι,	πεπαιδευσόμενος.

Medium.

Fut. Indic.	*Opt.*	*Infin.*	*Part.*
παιδεύσομαι,	παιδευσοίμην,	παιδεύσεσθαι,	παιδευσόμενος,

Aor. Ind.	*Conj.*	*Opt.*	*Imper.*
ἐπαιδευσάμην,	παιδεύσωμαι,	παιδευσαίμην,	παίδευσαι,
σω, σατο,	η, ηται, &c.	αιο, αιτο, &c.	παιδευσάσθω, &c.
&c.	*Infin.*		*Part.*
	παιδεύσασθαι,		παιδευσάμενος.

Verbal Adjectives, παιδευτέος, παιδευτός.

Σείω (*to shake*). *Med.* (*to be agitated.*)

Activum.

Pres. σείω, *conj.* σείω, *opt.* σείοιμι, σείοις, σείοι, &c.
imper. σεῖε, σειέτω, &c. *infin.* σείειν,
part. σείων, σείουσα, σεῖον,
imperf. ἔσειον, *perf.* σέσεικα, *plusq.* ἐσεσείκειν, *fut.* σείσω,
aor. ἔσεισα, *conj.* σείσω, *opt.* σείσαιμι, σείσαις, σείσαι, &c.
imper. σεῖσον, άτω, &c. *infin.* σεῖσαι,
part. σείσας, σείσασα, σεῖσαν.

Passivum.

Pres. σείομαι, *imperf.* ἐσειόμην,
perf. σέσεισμαι, *dual,* σεσείσμεθον, *plur.* σεσείσμεθα,
σέσεισαι, σέσεισθον, σέσεισθε,
σέσεισται, σέσεισθον, 3 *pers.* wanting.
conj. and *opt.* wanting, *imper.* σέσεισο, σεσείσθω, &c.
infin. σεσεῖσθαι, *part.* σεσεισμένος,
plusq. ἐσεσείσμην, *dual,* ἐσεσείσμεθον, *plur.* ἐσεσείσμεθα,
ἐσέσεισο, ἐσέσεισθον, ἐσέσεισθε,
ἐσέσειστο, ἐσεσείσθην, 3 *pers.* wanting.
fut. σεισθήσομαι, *aor.* ἐσείσθην, *fut.* 3. σεσείσομαι.

Medium.

Fut. σείσομαι, *aor.* ἐσεισάμην (*imper.* σεῖσαι).
Verbal adjectives, σειστέος, σειστός.

Λείπω (*to leave*). *Med.* poetical.

Activum.

Pres. λείπω, *conj.* λείπω, *opt.* λείποιμι, λείποις, λείποι, &c.
imper. λεῖπε, *infin.* λείπειν, *part.* λείπων,
imperf. ἔλειπον,
perf. (2.) λέλοιπα, *plusq.* ἐλελοίπειν,
fut. λείψω,
aor. (2.) ἔλιπον, *conj.* λίπω, *opt.* λίποιμι, *imper.* λίπε,
infin. λιπεῖν, *part.* λιπών, οῦσα, όν.

Passivum.

Pres. λείπομαι, *imperf.* ἐλειπόμην,
perf. λέλειμμαι, *conj.* and *opt.* wanting,
λέλειψαι, *imper.* λέλειψο, λελείφθω, &c.
λέλειπται, &c. *infin.* λελεῖφθαι, *part.* λελειμμένος,
plusq. ἐλελείμμην, ψο, πτο, &c. *aor.* ἐλείφθην,
fut. λειφθήσομαι,
fut. 3. λελείψομαι.

Medium.

Fut. λείψομαι,
aor. (2.) ἐλιπόμην, *conj.* λίπωμαι, *opt.* λιποίμην,
imper. λιποῦ, &c. *pl.* λίπεσθε, &c.
infin. λιπέσθαι, *part.* λιπόμενος.
Verbal adjectives, λειπτέος, λειπτός.

Γράφω (*to write*). *Med.* (*to accuse.*)

Activum.

Pres. γράφω, *imperf.* ἔγραφον,
perf. γέγραφα, *plusq.* ἐγεγράφειν,
fut. γράψω,
aor. ἔγραψα, *conj.* γράψω, *opt.* γράψαιμι, γράψαις, γράψαι, &c.
imper. γράψον, άτω, &c. *infin.* γράψαι, *part.* γράψας.

Passivum.

Pres. γράφομαι, *imperf.* ἐγραφόμην,
perf. γέγραμμαι, γέγραψαι, γέγραπται, &c.
plusq. ἐγεγράμμην, ψο, πτο, &c.
fut. 1. and *aor.* 1. (ἐγράφθην,) seldom used,
fut. 2. γραφήσομαι, *aor.* 2. ἐγράφην,
fut. 3. γεγράψομαι.

Medium.

Fut. γράψομαι, *aor.* ἐγραψάμην, (*imper.*) γράψαι.
Verbal adjectives, γραπτέος, γραπτός.

Ἄρχω (*to take the lead, rule over*). *Med.* (*to begin.*)

Activum.

Pres. ἄρχω, *imperf.* ἦρχον,
perf. (ἦρχα,) and *plusq.* hardly ever occur.
fut. ἄρξω,
aor. ἦρξα, *conj.* ἄρξω, *opt.* ἄρξαιμι, ἄρξαις, ἄρξαι, &c.
imper. ἄρξον, ἀρξάτω, &c.
infin. ἄρξαι, *part.* ἄρξας.

Passivum.

Pres. ἄρχομαι, *imperf.* ἠρχόμην,
perf. ἦργμαι, *dual,* ἤργμεθον, *pl.* ἤργμεθα,
ἦρξαι, ἦρχθον, ἦρχθε,
ἦρκται, ἦρχθον, 3 *pers.* wanting.
conj. and *opt.* wanting, *imper.* ἦρξο, ἤρχθω, &c.
infin. ἦρχθαι, *part.* ἠργμένος,
plusq. ἤργμην, *dual,* ἤργμεθον, *pl.* ἤργμεθα,
ἦρξο, ἦρχθον, ἦρχθε,
ἦρκτο, ἤρχθην, 3 *pers.* wanting,
fut. ἀρχθήσομαι,
aor. ἤρχθην, *conj.* ἀρχθῶ, *opt.* ἀρχθείην, *imper.* ἄρχθητι,
infin. ἀρχθῆναι, *part.* ἀρχθεὶς,
fut. 3. wanting (see § 99. *Obs.* 2).

Medium.

Fut. ἄρξομαι,
aor. ἠρξάμην, *conj.* ἄρξωμαι, *opt.* ἀρξαίμην, *imper.* ἄρξαι, άσθω, &c.
infin. ἄρξασθαι, *part.* ἀρξάμενος.
Verbal adjectives, (in the tense of the *active* and *middle* voice,) ἀρκτέος, ἀρκτός.

Σκευάζω (*to equip*).

Activum.

Pres. σκευάζω, *imperf.* ἐσκεύαζον,
perf. ἐσκεύακα, *conj.* ἐσκευάκω, *opt.* ἐσκευάκοιμι, *imper.* not used,

plusq. ἐσκευάκειν, *infin.* ἐσκευακέναι, *part.* ἐσκευακὼς,
fut. σκευάσω,
aor. ἐσκεύασα, *conj.* σκευάσω, *opt.* σκευάσαιμι, αις, σκευάσαι, &c.
imper. σκεύασον,
infin. σκευάσαι, *part.* σκευάσας.

Passivum.

Pres. σκευάζομαι, *imperf.* ἐσκευαζόμην,
perf. ἐσκεύασμαι, *dual,* ἐσκευάσμεθον, *pl.* ἐσκευάσμεθα,
ἐσκεύασαι, ἐσκεύασθον, ἐσκεύασθε,
ἐσκεύασται, ἐσκεύασθον, 3 *pers.* wanting,
conj. and *opt.* wanting, *imper.* ἐσκεύασο, ἐσκευάσθω, &c.
infin. ἐσκευάσθαι, *part.* ἐσκευασμένος,
plusq. ἐσκευάσμην, ασο, αστο, &c.
fut. σκευασθήσομαι,
aor. ἐσκευάσθην,
fut. 3. (ἐσκευάσομαι,) does not occur.

Medium.

Fut. σκευάσομαι,
aor. ἐσκευασάμην, *conj.* σκευάσωμαι, *opt.* σκευασαίμην,
imper. σκεύασαι, σκευασάσθω, &c.
infin. σκευάσασθαι, *part.* σκευασάμενος.
Verbal adjectives, σκευαστέος, σκευαστός.

Κομίζω (*to bring*). *Med.* (*to receive*).

Activum.

Pres. κομίζω, *imperf.* ἐκόμιζον,
perf. κεκόμικα, *plusq.* ἐκεκομίκειν,
fut. κομίσω,
fut. Att. κομιῶ, *dual,* ———— *pl.* κομιοῦμεν,
κομιεῖς, κομιεῖτον, κομιεῖτε,
κομιεῖ, κομιεῖτον, κομιοῦσι(ν),
opt. κομιοῖμι, οῖς, &c. *infin.* κομιεῖν,
part. κομιῶν, οῦσα, οῦν, *gen.* οῦντος,
aor. ἐκόμισα, *conj.* κομίσω, *opt.* κομίσαιμι, κομίσαις, κομίσαι, &c.
imper. κόμισον, *infin.* κομίσαι, *part.* κομίσας.

Passivum.

Pres. κομίζομαι, *imperf.* ἐκομιζόμην,
perf. κεκόμισμαι, (compare ἐσκεύασμαι,)
conj. and *opt.* wanting, *imper.* κεκόμισο, ἴσθω, &c.
infin. κεκομίσθαι, *part.* κεκομισμένος,
plusq. ἐκεκομίσμην,
fut. κομισθήσομαι,
aor. ἐκομίσθην,
fut. 3. (κεκομίσομαι,) does not occur.

Medium.

Fut. κομίσομαι,
fut. Att. κομιοῦμαι, *dual,* κομιούμεθον, *pl.* κομιούμεθα,
κομιεῖ[1], κομιεῖσθον, κομιεῖσθε,
κομιεῖται, κομιεῖσθον, κομιοῦνται,
opt. κομιοίμην, κομιοῖο, &c.
infin. κομιεῖσθαι, *part.* κομιούμενος,
aor. ἐκομισάμην, *conj.* κομίσωμαι, *opt.* κομισαίμην, *imper.* κόμισαι,
infin. κομίσασθαι, *part.* κομισάμενος.
Verbal adjectives, κομιστέος, κομιστός.

Φυλάσσω (*to guard*). *Med.* (*to be on one's guard.*)

Act.

Pres.	φυλάσσω, φυλάττω,	*imperf.*	ἐφύλασσον, ἐφύλαττον,
perf.	πεφύλαχα,	*plusq.*	ἐπεφυλάχειν,
fut.	φυλάξω,	*aor.*	ἐφύλαξα.

Pass.

Pres. φυλάσσομαι, φυλάττομαι, *imperf.* ἐφυλασσόμην, ἐφυλαττόμην,
perf. πεφύλαγμαι, *dual,* πεφυλάγμεθον, *pl.* πεφυλάγμεθα,
πεφύλαξαι, πεφύλαχθον, πεφύλαχθε,
πεφύλακται, πεφύλαχθον, 3 *pers.* wanting,
conj. and *opt.* wanting; *imper.* πεφύλαξο, πεφυλάχθω, &c.
infin. πεφυλάχθαι, *part.* πεφυλαγμένος,

[1] See below, the *Note* to *Obs.* III. 3.

plusq. ἐπεφυλάγμην, *dual,* ἐπεφυλάγμεθον, *pl.* ἐπεφυλάγμεθα,
ἐπεφύλαξο, ἐπεφύλαχθον, ἐπεφύλαχθε,
ἐπεφύλακτο, ἐπεφυλάχθην, 3 *pers.* wanting.
fut. φυλαχθήσομαι,
aor. ἐφυλάχθην,
fut. 3. πεφυλάξομαι.

Med.

Fut. φυλάξομαι, *aor.* ἐφυλαξάμην.
Verbal adjectives, φυλακτέος, φυλακτός.

Ὀρύσσω (*to dig*).

Act.

Pres. ὀρύσσω, ὀρύττω, *imperf.* ὤρυσσον, ὤρυττον,
perf. ὀρώρυχα, *conj.* ὀρωρύχω, *opt.* ὀρωρύχοιμι, *imper.* not in use,
infin. ὀρωρυχέναι, *part.* ὀρωρυχὼς,
plusq. ὠρωρύχειν,
fut. ὀρύξω,
aor. ὤρυξα, *conj.* ὀρύξω, *opt.* ὀρύξαιμι, ὀρύξαις, ὀρύξαι, &c.
imper. ὄρυξον, *infin.* ὀρύξαι, *part.* ὀρύξας.

Passivum.

Pres. ὀρύσσομαι, ὀρύττομαι, *imperf.* ὠρυσσόμην, ὠρυττόμην,
perf. ὀρώρυρμαι, *conj.* and *opt.* wanting, *imper.* ὀρώρυξο,
ὀρωρύχθω, &c. *infin.* ὀρωρύχθαι, *part.* ὀρωρυγμένος,
plusq. ὠρωρύγμην,
fut. 1. ὀρυχθήσομαι, *fut.* 2. ὀρυγήσομαι,
aor. 1. ὠρύχθην, *aor.* 2. ὠρύγην,
ὀρυχθῆναι, &c. ὀρυγῆναι, &c.
fut. 3. wanting. (see § 88. c. *Obs.* 2.)

Med.

Fut. ὀρύξομαι,
aor. ὠρυξάμην, *conj.* ὀρύξωμαι, *opt.* ὀρυξαίμην, *imper.* ὄρυξαι,
infin. ὀρύξασθαι, *part.* ὀρυξάμενος.
Verbal adjectives, ὀρυκτέος, ὀρυκτός.

EXAMPLES OF THE VERBS IN λ μ ν ρ.

Ἀγγέλλω (*to announce*).

Act.

Pres. indic. ἀγγέλλω, | *conj.* ἀγγέλλω, *opt.* ἀγγέλλοιμι, *imper.* ἄγγελλε, *infin.* ἀγγέλλειν, *part.* ἀγγέλλων.

imperf. ἤγγελλον.

perf. indic. ἤγγελκα, | *conj.* ἠγγέλκω, *opt.* ἠγγέλκοιμι, *imper.* not in use, *infin.* ἠγγελκέναι, *part.* ἠγγελκὼς,

plusq. ἠγγέλκειν,

fut. 2. indic.

ἀγγελῶ,	*dual,* —	*pl.* ἀγγελοῦμεν,
ἀγγελεῖς,	ἀγγελεῖτον,	ἀγγελεῖτε,
ἀγγελεῖ,	ἀγγελεῖτον,	ἀγγελοῦσι(ν),

opt.

sing. ἀγγελοῖμι,	*dual,* —	*pl.* ἀγγελοῖμεν,
ἀγγελοῖς,	ἀγγελοῖτον,	ἀγγελοῖτε,
ἀγγελοῖ,	ἀγγελοίτην,	ἀγγελοῖεν,

or,

ἀγγελοίην, οίης, οίη,—οίητον, οιήτην, οίημεν, οίητε, οίησαν, see *Obs.* II. 3. to τύπτω;

infin. ἀγγελεῖν.

part. ἀγγελῶν, ἀγγελοῦσα, ἀγγελοῦν, *gen.* ἀγγελοῦντος.

aor. 1. indic. ἤγγειλα, | *conj.* ἀγγείλω, *opt.* ἀγγείλαιμι, *imper.* ἄγγειλον, ἀγγείλαις, ἀγγείλαι, &c. *infin.* ἀγγεῖλαι, *part.* ἀγγείλας.

aor. 2. indic. ἤγγελον [1], | *conj.* ἀγγέλω, *opt.* ἀγγέλοιμι, *imper.* ἄγγελε, *infin.* ἀγγελεῖν, *part.* ἀγγελών.

[1] See about the use of this tense in this verb the *Note* to § 101. *Obs.* 4.

Pass.

(*to be announced.*)

Pres. ind. ἀγγέλλομαι, | *conj.* ἀγγέλλωμαι, *opt.* ἀγγελλοίμην, *imper.* ἀγγέλλου, *infin.* ἀγγέλλεσθαι, *part.* ἀγγελλόμενος,

imperf.
ἠγγελλόμην,

perf. ind.

ἤγγελμαι,	*dual*, ἠγγέλμεθον,	*pl.* ἠγγέλμεθα,
ἤγγελσαι,	ἤγγελθον,	ἤγγελθε,
ἤγγελται,	ἤγγελθον,	3 *pers.* wanting,

conj. and *opt.* wanting,
imper. ἤγγελσο, ἠγγέλθω, &c.
infin. ἤγγελθαι, *part.* ἠγγελμένος,

Plusq.

ἠγγέλμην,	*dual*, ἠγγέλμεθον,	*pl.* ἠγγέλμεθα,
ἤγγελσο,	ἤγγελθον,	ἤγγελθε,
ἤγγελτο,	ἠγγέλθην,	3 *pers.* wanting,

fut. 1.
ἀγγελθήσομαι, &c.

aor. 1. *ind.* ἠγγέλθην. | *conj.* ἀγγελθῶ, *opt.* ἀγγελθείην, *imper.* ἀγγέλθητι, *infin.* ἀγγελθῆναι, *part.* ἀγγελθεὶς,

fut. 2.
ἀγγελήσομαι, &c.

aor. 2. *ind.* ἠγγέλην, | *conj.* ἀγγελῶ, *opt.* ἀγγελείην, *imper.* ἀγγέληθι, *infin.* ἀγγελῆναι, *part.* ἀγγελεὶς,

fut. 3. wanting.

(see § 99. *Obs.* 2.)

Med.

(*to announce one's self.*)

Fut. indic.

ἀγγελοῦμαι,	*dual*, ἀγγελούμεθον,	*pl.* ἀγγελούμεθα,
ἀγγελῇ or εῖ,	ἀγγελεῖσθον,	ἀγγελεῖσθε,
ἀγγελεῖται,	ἀγγελεῖσθον,	ἀγγελοῦνται,

Opt.

Sing. ἀγγελοίμην, *dual,* ἀγγελοίμεθον, *pl.* ἀγγελοίμεθα,
ἀγγελοῖο, ἀγγελοῖσθον, ἀγγελοῖσθε,
ἀγγελοῖτο, ἀγγελοίσθην, ἀγγελοῖντο,
infin. ἀγγελεῖσθαι, *part.* ἀγγελούμενος, η, ον,

aor. 1. *ind.* ἠγγειλάμην,	*conj.* ἀγγείλωμαι, *opt.* ἀγγειλαίμην, ἀγγείλαιο, &c. *imper.* ἄγγειλαι, άτω, &c. *infin.* ἀγγείλασθαι, *part.* ἀγγειλάμενος,
aor. 2. *ind.* ἠγγελόμην,	*conj.* ἀγγέλωμαι, *opt.* ἀγγελοίμην, έλοιο, &c. *imper.* ἀγγελοῦ, *infin.* ἀγγελέσθαι, *part.* ἀγγελόμενος.

Verbal Adjectives, ἀγγελτέος, ἀγγελτός.

See in the *Appendix* an alphabetical list of *Barytone Verbs,* partly for practice, and partly stating the particular use of each.

OBSERVATIONS TO ALL THE PARADIGMS.

I. *Accent.*

1. The basis of the theory of accents in verbs is, that the accent stands as far back as possible ; consequently in dissyllables always on the first syllable,

τύπτω, τύπτε, λείπω, λεῖπε,

and in trisyllables and polysyllables, whenever the nature of the final syllable allows it, on the antepenultima,

τύπτομεν, τύπτουσι, τετύφᾶσι, τύπτομαι
ἔτυπτε, ἔτυψα, ἐπαίδευον, ἐφύλαξα,

and the *imper.*

φύλαττε, φύλαξον, φύλαξαι,

(but παιδεύω, φυλάττειν, &c. because of the long final syllable.) Hence dissyllable compounds throw the accent on the preposition whenever the end-syllable allows it, for instance—

φέρε, λεῖπε,—πρόσφερε, ἀπόλειπε.

2. When an accented *augment* is dropped, the accent in simple verbs always falls on the next syllable, *ex. gr.* ἔβαλε, ἔφευγε,—βάλε, φεῦγε : but in compounds, on the prep., *ex. gr.* ἐνέβαλε, προσέβη,—ἔμβαλε, πρόσβη. And in the former instance, monosyllables, the vowel of which is long, always take the circumflex, *ex. gr.* ἔβη—βῆ.

3. There are seeming exceptions to this fundamental rule in instances grounded on a contraction ; hence independently of the *verba contracta* in the following tenses of the usual conjugation :

1.) The *fut.* 2. and *fut. Att.* of all kinds, (§ 95, 7-11.)

2.) The *conj.* of the *aor. pass.* τυφθῶ, τυπῶ [1], &c.

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[1] These *conjunctives,* as well as those of the conjugation in μι, are actual contractions, since the η of the *indic.* first became έω, έης, &c. and this again ῶ, ῆς. See below, *Obs.* V. 14, compared with § 107. *Obs.* III. 2.

3.) The temporal *augment* in trisyllabic compounds, (*ex. gr.* ἀνάπτω, ἀνῆπτον,) see § 84. *Obs.* 4.

But the following are real exceptions :—

1.) The *aor.* 2. (to distinguish it more clearly from the *pres.* tense, see § 96. the *Note* to *Obs.* 3.) throws the accent in the following instances on the termination :—

a. In the *infin.* and *part. act.* and *infin. med.* always
τυπεῖν [2], τυπὼν, τυπέσθαι.

b. In the *sing.* of the *imper. aor.* 2. *med.* usually, *ex. gr.*
γενοῦ, λαθοῦ, but in the *pl.* γένεσθε, λάθεσθε.

c. In the *sing.* of the *imper. aor.* 2. *act.* merely in the following verbs : εἰπὲ, ἐλθὲ, εὑρὲ, and according to the correct Attic pronunciation also λαβὲ, ἰδέ.

The compound *imper.* follow again the general rule, ἐπιλάθου, ἄπελθε, εἴσιδε.

2.) The *infin.* and *part.* of the *perf. pass.* are distinct from the rest of the *pass.* conjugation even by their accent, which they always have on the penultima,
τετύφθαι, πεποιῆσθαι,
τετυμμένος, πεποιημένος.

3.) All *infin.* in ναι (except the dialectic form μεναι, *Obs.* V. 9.) have the accent on the penultima, τετυφέναι, τυφθῆναι, τυπῆναι. See also the *infin.* of the conjugation in μι.

4.) The *infin. aor.* 1. *act.* in αι and the 3 *pers.* of the *opt. act.* in οι and αι always keep the accent on the penultima, even when they are polysyllables, *ex. gr.*
infin. φυλάξαι, παιδεῦσαι,
3 *pers. opt.* φυλάττοι, φυλάξαι, παιδεύσαι [3].

5.) All *participles* in ως and εις have the acute accent on the last syllable, τετυφώς, τυφθείς, τυπείς, and in the conjugation in μι those in εις, ας, ους, υς.

6.) Wherever the *masc.* of a *part.* has the accent, the other genders have it also, without any regard but to the nature of the syllables, φυλάττων, φυλάττουσα, φυλάττον, τιμήσων, τιμήσουσα, τιμῆσον, τετυφώς, τετυφυῖα, τετυφός.

7.) In compounds the accent never can go further back than the *augment*. The few instances in which there is only a short syllable after the *augment*, keep the accent on the *augment*, when compounded, ἀνέσχον, ἀνέσταν. But if the *augment* be dropped, the rule is as stated in *Obs.* 1 (πρόσβη).

II.—*Some particular Ionisms and Atticisms.*

1. The Ionians make of the *imperf.* and of the two *aor.*
iteratives in -σκον, *pass.* form -σκόμην,

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[2] The *infin. aor.* 2. *act.* might be classed among the seeming exceptions (2.) because the Ionians form it like the *fut.* 2. in έειν, *ex. gr.* λαβέειν for λαβεῖν. But the case unquestionably is here the reverse. The accent was thrown on εῖν from the same motive as on ὼν and ἐσθαι, and the Ionians, who were fond of vowels, let this accentuation dwindle into a lengthened termination.

[3] It is by this and the *third pers.* (§ 12. *Obs.* 3.) of the *opt.* never taking the circumflex on the penultima, that the three similar forms of the *aor.* 1. are distinguished, *ex. gr.*—

infin. act.	3 *opt. act.*	*imper. med.*
παιδεῦσαι,	παιδεύσαι,	παίδευσαι.

But as the number of syllables, or the nature of the penultima, seldom allows this accentuation, we generally can distinguish only two of these forms ; and in such verbs as τύπτω we cannot even distinguish any of the three. See, for instance, below in σείω, κομίζω, γράφω.

for the purpose of denoting the repetition of an action. They are used only in the *indic.*, and commonly do not take the *augment.* In the verb τύπτω they would look thus,

τύπτεσκον, τυπτεσκόμην, from ἔτυπτον, όμην,
τύψασκον, τυψασκόμην, from ἔτυψα, άμην,
τύπεσκον, τυπεσκόμην, from ἔτυπον, όμην.

See also the *Obs.* to the contracted verbs, and to those in μι. There are some remarkable Epic forms of this kind, which combine the vowel α of the *aor.* 1. with the characteristic of the *pres.* and *imperf.*, ῥίπτασκον, κρύπτασκε, ῥοίζασκεν, ἀνασσείασκε (*Hymn. Apoll.* 403). See Buttm. *Complete Gr. Gr.* § 94, 4.

2. The *plusq.* (1. and 2.) *act.* in ειν with the Ionians made the *first pers.* εα and the *third* εε or εεν (ἑτετύφεα, ἑτετύφεε or -εεν). Hence the Attic contracted form of the *first pers.* in η (from εα), *ex. gr.*

ἐπεπόνθη for ἐπεπόνθειν,

which form appears to have been the usual one among the old Attics. But the *second person* ης, (from εας,) and the *third* ειν, (from εεν,) before a vowel, for instance πεποίθειν for ἐπεποίθει, Aristoph. *Nub.* 1347. ἐστήκειν, *Il.* ψ. 691. (compare below the *third* p. *imperf.* ἤσκειν, § 105. *Obs.* 3.) were perhaps less common with the Attics: whatever has been stated about these forms, and about a *third person* η (for ει,)—beside the *plusq.* ᾔδειν, (see below οἶδα, § 109. III.) rests solely on a few isolated passages, and vague remarks of the ancient grammarians. See Buttm. *Complete Gr. Gr.* § 17. *Obs.* 14.

3. There was instead of the *opt. act.* in οιμι a collateral form in οίην, οίης, οίη, *pl.* οίημεν, οίητε, οίησαν, called the Attic form; but it chiefly occurs only in contracted verbs, (§ 105.) and consequently also in the *fut.* circumflex, *ex. gr.* ἐροίη for ἐροῖ, of the *fut.* ἐρῶ, *Cyrop.* 3, 1, 11. φανοίην, Soph. *Aj.* 313. In barytone verbs it occurs merely in the *perf.*; *ex. gr.* πεφευγοίην, ἐληλυθοίην [4].

4. Instead of the *opt. aor.* 1. *act.* in αιμι, the Æolians had a form in ειa, (τύψειa, ειας, ειεν, &c.) of which we have given in the *paradigm* three terminations,

sing. second pers. τύψειας, *third* τύψειε(ν), for -αις, -αι,
pl. third pers. τύψειαν, for -αιεν,

which are far more usual than the regular ones.

5. The form of the *third pers. pl.* of the *imper.* in -ντων, *pass.* -σθων, is called the Attic, because most usual with the Attics, though it occurs in other dialects. In the *act.* form it always is like the *gen. pl.* of the *part.* of the same tense, excepting the *perf.* (πεποιθέτωσαν or πεποιθόντων,—*part.* πεποιθότων).

III.—*Second Pers. Sing. Pass.*

1. The primitive termination of the *second pers.* of the *pass.* form σαι and σο (see § 87. the *Table,*) has maintained itself in the usual conjugation only in the *perf.* and *plusq.*, and in the verbs in μι (§ 106. *Obs.* 2). It is merely in the less polished dialects that we find the *second persons* τύπτεσαι, ἐτύπτεσο, *imper.* τύπτεσο, *aor.* 1. *med.* ἐτύψασο,—*conj.* τύπτησαι, &c. [5]

2. The Ionians rejected the σ of this old form, and thus made it εαι, ηαι, εο, αο, which the common language again contracted into ῃ, ου, ῳ, for instance,

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[4] Except these instances, it is only the anomalous *aor.* ἔσχον from ἔχω, which always has σχοίην in the *opt.*

[5] The *second pers. pres. pass.* of the contracted verbs appears to have been of frequent occurrence in the popular language; we find, for instance, in the *New Testament*, καυχᾶσαι for καυχάεσαι, commonly καυχᾷ, the contraction of καυχάῃ (see below τιμάω).

	Ion.,	*common,*	*Ion.,*	*common,*
2 *pres. ind.*	τύπτεαι,	τύπτῃ,	*imper.* τύπτεο,	τύπτου,
— *conj.*	τύπτηαι,	τύπτῃ,	2 *imperf.* ἐτύπτεο,	ἐτύπτου,

2. *aor.* 1. *med. Ion.* ἐτύψαο, *common* ἐτύψω.

Thus the *opt.* οισο was made οιο, which continued to be the *common* form, not being susceptible of contraction.—But the σ is never dropped in the *perf.* and *plusq.* excepting ἔσσυο. See the *Anom.* σεύω.

3. The Attics had also this peculiarity, that they contracted the ῃ which came from εαι into ει. This form, which has on that account been added every where in the *paradigm*, was unquestionably the usual one in genuine Attic writers, excepting the tragic poets, as well as in the popular language, and in the verbs βούλομαι, οἴομαι, and *fut.* ὄψομαι, (see the *Anom.* ὁράω,) the *second pers.*

βούλει, οἴει, ὄψει,

thus remained alone in common use, so that βούλῃ and οἴῃ can only be *conjunctives.*

4. The Doric and Ionic dialects have εν instead of εο or ου, (ἐτύπτευ, *imper.* τύπτευ,) see § 28. *Obs.* 5.—and the Epic poets may lengthen the ε of the *imper.* and make it ει, but it occurs seldom, *ex. gr.* ἔρειο for ἔρεο, from ἔρομαι (*Il.* λ. 611).

IV.—*Ionic form of the third pers. pl. pass. in* αται, ατο.

1. In the *third pers. pl.* of both the *indic.* and *opt. pass.*, but never in the *conj.*, the Ionians changed the ν into α, and consequently had, for instance,

opt. τυπτοίατο for τύπτοιντο,
perf. πεπαιδεύαται for πεπαίδευνται,
— κεκλίαται for κέκλινται,

which form was sometimes imitated by the Attic poets, for the sake of the metre. See also below the verbs in έω and άω.

2. The Ionians sometimes do the same with the termination ονται, changing the ο into ε, *ex. gr.*

ἐβουλέατο for ἐβούλοντο.

But ονται, (τύπτονται, τύψονται, &c.) and the termination of the *conj.* ωνται, always remain unchanged.

3. The *third pers. pl. perf.* and *plusq. pass.* may by means of this Ionism be thus formed, (and even Attic prose-writers, as Thuc. and Plato, do it sometimes,) when the characteristic of the verb is a consonant, (see § 98, 2. with *Obs.* 2.) for instance,

τετύφαται, for —φνται,
ἑτετάχατο, —χντο,
ἐστάλαται, —λνται,

from τύπτω, τάττω, στέλλω, and the like.—In ἀπίκαται, (Ion. for ἀφίκαται, see the *Anom.* ικνέομαι,) the characteristic of the verb is retained unchanged instead of χ.

4. The lingual letters appear again in lieu of the σ, which is dropped before νται, ντο, for instance of πείθω, πέπεισμαι,

3 *pers. pl.* πεπείθαται for πέπεινται,

and of ἐρείδω, ἐρήρεισμαι,

ἐρηρέδαται, (Hom.) for ἐρήρεινται,

(where the diphthong is made short on account of the Attic *redupl.* § 85, 2.) and with the δ, which is concealed in the ζ, being restored (§ 92, 8).

ἐσκευάδαται, κεχωρίδαται, from σκευάζω, χωρίζω.

5. We find in editions of Homer verbs formed in this manner, which have neither δ nor ζ in the *pres.* Ἐῤῥάδαται (from ῥαίνω, ἐῤῥασμαι, § 101. *Obs.* 8. b.) may, how-

ever, be derived from a collateral form PAZΩ, from which ῥάσσατε occurs in Homer. The others cannot be safely relied on in grammar[6].

V.—*Miscellaneous Remarks.*

1. Some unpolished dialects, and especially the Alexandrian, (§ 1. *Obs.* 10.) gave to the *third pers. pl.*, in the *historical* tenses, and the *opt.*, the termination σαν: hence we frequently meet, particularly in the Greek translation of the *Old Testament*, with forms like ἐφαίνοσαν, ἐφύγοσαν, λείποισαν, (for ἔφαινον, ἔφυγον, λείποιεν,) &c.

2. The Dorians and the poets, on the contrary, have in some cases a bare ν, with a short vowel instead of σαν, the termination of the *third pers. pl.* This occurs especially in the *aor.*

third pers. pl. ἔτυφθεν, ἔτυπεν, for -ησαν,

(but never ην, for with respect to Homer's μιάνθην see μιαίνω in the list of *Anom. Verbs.*) The other instances belong to the conjugation in μι.

3. The same unpolished dialects (1.) by a still stronger anomaly gave to the *third pers. pl.* of the *perf.* ᾶσι the (*historical*) termination αν : hence in the *New Testament* ἔγνωκαν and εἵρηκαν, in the *Batrachom.* 178. ἔοργαν. See about the interchange with the *third pers.* of the *dual* in a narrative, *ex. gr. Il.* κ. 364. διώκετον, instead of -ην, § 87. *Obs.* 2.

4. The *third pl.* of the *principal* tenses has commonly ντι instead of σιν or σι in the Doric dialect, as we remarked § 87. *Obs.* 3. explaining by it the long vowel before the σ in the usual form : thus,

τύπτοντι, τετύφαντι, for τύπτουσι, τετύφᾶσιν,
conj. τύπτωντι, for τύπτωσιν,
fut. 2. μενέοντι, μενεῦντι, for (μενέουσι) μενοῦσιν.

This form does not take the ν ἐφελκυστικόν.—Another Dorism is τύπτοισι for τύπτουσι.

5. Even in the terminations ουσα and ᾶς, ᾶσα, of the *participle*, the long vowel comes from the omission of ν or ντ, which appears from the *gen. masc.* The Dorians always have οι and αι in its stead :

τύπτοισα, for τύπτουσα,
aor. 2. λαβοῖσα[7], for λαβοῦσα,
τύψαις, τύψαισα, for τύψας, ασα.

6. The Epic poets allow themselves to make the accented ο long in the oblique cases of the *part. perf.*: for instance, τετριγῶτας for -ότας. See about the Doric *part. perf.* in ων, ουσα, § 111.

7. The Dorians also introduced their ᾱ into the terminations ἐτυπτόμαν, ἐτετύμμαν, τυπτοίμαν, &c. for -μην, and (though less frequently, and only in the later Dorisms,) into the termination of the *aor. pass.*, *ex. gr.* ἐτύπαν (Theocr. 4, 53).

8. The *first pers pl. act.* in μεν is in the Doric dialect μες, (τύπτομες, ἐτύψαμες,) and the *first pers. dual* and *pl. pass.* μεθα, μεθον, is with the Dorians and poets μεσθα, μεσθον, with an σ inserted :

τυπτόμεσθα, τυπτόμεσθον.

9. The *infin.* in ειν and ναι had, in the old language and the dialects, the form of μεναι and μεν, thus,

τυπτέμεναι, τυπτέμεν, for τύπτειν,
τετυφέμεναι, τετυφέμεν, for τετυφέναι,
τυπήμεναι, τυπῆμεν, for τυπῆναι,

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[6] *Il.* ρ. 637. ἀκηχέδαται from ἀκήχεμαι, (see *Anom.* ἀκαχίζω,) and *Od.* η. 86. ἐληλάδατο from ἐλάω, ἐλήλαμαι, both with doubtful various readings. See Buttm. *Complete Gr. Gr.* § 98. *Obs.* 13.

[7] Not λαβεῦσα, because there is here no contraction. See § 13. *Obs.* 13. *Note.*

and sometimes they were syncopated, ἔδμεναι.—(See also below the *Contracted Verbs* and the *Verbs* in μι.)

10. But the Dorians in particular make the *infin.*, instead of ειν—εν or ην, without either removing the acute accent backwards, or changing it; for instance, μερίσδεν, εὕδεν, ἀείδεν, for μερίζειν, εὕδειν, ἀείδειν, *aor.* 2. ἀγαγὲν for ἀγαγεῖν—χαίρην for χαίρειν (not χαίρην).

11. We also sometimes find in Doric writers the *second pers. pres. act.* ες instead of εις, likewise without any change in the accent; *ex. gr.* ἀμέλγες for ἀμέλγεις, Theocr.

12. The old language had in the *second pers. act.* instead of ς,

the final syllable σθα,

which in Homer and other poets is frequently annexed to the *conjunctive*, and less frequently to the *opt.*; *ex. gr.* ἐθέλῃσθα for ἐθέλῃς, κλαίοισθα for κλαίοις, but which has maintained itself in the common language only in a few anomalous verbs (see below, § 108, 109. εἰμὶ, εἶμι, φημὶ, and οἶδα).

13. The three terminations which are considered as peculiarities of the conjugation in μι: 1 *sing.* μι, 3 *sing.* σι, *imper.* θι, probably belonged to the verb itself in the most ancient language. Hence the *imper.* θι, not only in the *aor. pass.* but also in the syncopated *perf.* (§ 110.) The *first pers.* μι has maintained itself in the usual conjugation only in the *opt.*, but the oldest Epic poets had it also in the *conjunctive*, *ex. gr.*

ἵκωμι, ἀγάγωμι, for ἵκω, ἀγάγω.

Lastly, the *third pers. sing.* σι or σιν is also very usual in Epic poetry in the *conj.*, *ex. gr.*

τύπτῃσιν, ἔχῃσι, for τύπτῃ, ἔχῃ.

(See about the *indic.* ησι instead of the usual form, § 106. *Obs.* 10.)

14. The circumflexed forms are either resolved or lengthened by the Ionians, viz. the *infin. aor.* 2. *act.* εῖν is ἔειν, as φυγέειν for φυγεῖν from ἔφυγον, (see the *Note* to *Obs.* 1, 4.) and the *conj.* of the two *aor. pass.* ῶ is ἐω, Epic εἰω, (see the *Note* to *Obs.* I. 3.) thus:

conj. aor. 1. *pass.* εὐρεθέω, for εὑρεθῶ, (from εὑρέθην,)
conj. aor. 2. *pass.* τυπέω, Epic τυπείω, for τυπῶ.

In the persons of this *conj.*, which end in ν, the Epics sometimes lengthen the preceding ε in this manner, and sometimes double it, (ῃη,) for instance, (ἐδάμην, δαμῶ, δαμείω,) δαμείῃς, δαμείῃ, *Il.* γ. 436. χ. 246. (ἐσάπην, σαπῶ, σαπείω,) σαπήῃ, τ. 27. Compare below the dialect forms of the verbs in μι, which must be here considered as a basis [8].

15. The *conj.* in Epic poetry sometimes loses its long vowel, and takes ο and ε for ω and η, *ex. gr.* ἴομεν, *let us go*, (see below εἶμι, *conj.* ἴω,) ἐγείρομεν for -ωμεν, (*Il.* β. 440.) ἐρύσσομεν for *conj. aor.* 1. ἐρύσωμεν, (α. 141.) ἱμείρεται for -ηται, (*Od.* α. 41.) ναυτιλλεται (δ. 672). See also εἴδομεν under οἶδα (§ 109. III. 6). It occurs most frequently in the *conj. aor. pass.*, for instance, δαμείομεν, δαμείετε [9].

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[8] There is a third reading in the quoted passages, (*Il.* γ. 436. χ. 246.) and others, where it clearly is the *conj.*, viz. δαμείῃς, δαμείῃ, without the *iota subscriptum*. See about it the *Note* to § 107. *Obs.* IV. 9.

[9] This has been attempted to be considered a mere deviation from syntax, as if it were the *indic.* instead of the *conj.* But as this interchange occurs only where the metre does not allow the *conj.*, it is obvious that, whilst the language was not settled, pronunciation came to the assistance of the metre. And this view of the matter is placed beyond all contradiction by instances where there is no *indic.* similar to the abbreviated *conj.* This is the case with εἴδομεν, θείομεν, (for θέωμεν,) ἴομεν, and all conjunctives of the *aor. pass.* We cannot presuppose in Homer an *indic.* εἶδω, *I know*, θείω, *I put*, ἴω, *I go*, for else these forms would as readily occur as real *indic.*, and be met with also in the other persons, (εἴδω, εἴδουσι, &c., with the signification *to know*,) which, however, is not the fact.

§ 104.

1. The rules which we have just given show merely the manner in which the different tenses are formed. But no language affords fixed rules to know which formation each particular verb follows, when there is a diversity of formations possible. A great part of this is matter of memory, and just as we are obliged in Latin to remember the *perf.* and *supinum* of every verb, especially of the third conjugation, we must in Greek remember in each verb every one of the tenses, of which we have been hitherto treating in particular *Sections.*

2. It is of the most material importance to know whether the *aor.* 2. *act.*, the *perf.* 2., and the *aor.* 2. *pass.* of a given verb are in use. These tenses are certainly related to each other in form; but it does not follow (as has frequently been observed) that a verb which has one of these tenses has also the others. On the contrary, we have seen that the *aor.* 2. *act.* and *pass.* seldom occur together in one verb. The Lexicon, or the lists in the *Appendix*, must be diligently consulted. Actual instances must have been met with of each of these tenses, which is a very uncommon occurrence, or it may safely be assumed that the verb barely has the other tenses, viz. the *aor.* 1. *act.*, *perf.* 1., and *aor.* 1. *pass.*[1]

3. It may be considered as an invariable rule that all trisyllabic and polysyllabic derivative verbs which end in

άζω, ίζω, αίνω, ύνω, εύω, όω, άω, έω,

as

σκευάζω	from	σκευή,	νομίζω	from	νόμος,
σημαίνω	from	σῆμα,	εὐθύνω	from	εὐθύς,
παιδεύω	from	παῖς,	δουλόω	from	δοῦλος,
τιμάω	from	τιμή,	φιλέω	from	φίλος,

have only

the *aor.* 1. *act.*, *perf.* 1. (in κα,) and *aor.* 1. *pass.*

Obs. 1. Some of these terminations, however, are not derivative in some verbs, that is to say, not derived from a *noun subst.* or *adj.*, but mere lengthened forms of a simple radical *pres.* tense, and thereby rendered anomalous. (See § 92.) These

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[1] Exactly as in English the greatest number of verbs by far have *ed*, in the *imperf.* and *part. past*, (*I love, loved, have loved,*) and the smallest number have the monosyllabic *imperf.* and a *part. pass.* differing from it (*I see, saw, have seen*). And in German most verbs have the *imperf. te* and the *part. pass. t*, ('*ich sage, ich sagte, ich habe gesagt,*') and comparatively few a monosyllabic *imperf.* and the *part. n*, ('*ich trage, ich trug, ich habe getragen*'); the first form alone is used in German for derivative verbs, which in Greek have also merely the *aor.* 1, &c.

verbs may make a *second aor.* from this simple form, *ex. gr.* ἀλιταίνω from ΑΛΙΤΩ ἤλιτον, δαμάω from ΔΕΜΩ ἐδάμην: they are all stated in the list of *Anomalous Verbs.*

Obs. 2. Hither belong also those derivative verbs which, according to § 119, 4. end in σσω, πτω, λλω, &c., and are derived from nominatives. The verb ἀλλάσσω is the only one of these verbs which has an *aor.* 2. *pass.* (ἠλλάγην).

§ 105.—*Conjugation of Verbs contracted.*

1. The Greek verbs in έω, άω, and όω, conform in the main to the rules stated and examples given, and in the *Section* on the formation of the tenses we have attended to their peculiarities. But in the *pres.* tense and *imperf.*, *act.* and *pass.*, when the vowels α, ε, and ο happen to stand immediately before the vowels of the termination, (and partly remain unchanged in the Ionic dialect, see below *Obs.* 1.) they undergo in both the Attic and the common language a *contraction.*

2. This *contraction* follows the general rules of § 28, excepting some terminations in the verbs in όω. Instead of contracting οει into ου, and οῃ into ω, according to the general rule, the ι of the *second* and *third person* predominates, and the final syllables οεις and οῃς are contracted into οις, and οει and οῃ into οι. Thus—

Second pers. indic. act. μισθόεις, } contr. μισθοῖς,
„ *conj.* μισθόῃς, }

Third pers. indic. act. μισθόει, } contr. μισθοῖ,
„ *conj.* μισθόῃ, }

and in the same way

Second pers. indic. and
conj. pass. μισθόῃ, contr. μισθοῖ,

and as οοι is likewise contracted into οι, three *moods*, viz. the *indic.*, *conj.*, and *opt.* of the *act.* voice become perfectly like in these two *persons.* The *infin.* όειν is correctly contracted: μισθόειν, contr. μισθοῦν.

3. The whole *indic.* and *conj. act.* and *pass.* of the verbs in άω are also perfectly similar, being contracted according to the general rule, viz. αε and αη into α, αει and αῃ into ᾳ, and αο as well as αου and αω into ω.

Activum.

Præsens.

Indic.

	(*to do, make,*)		(*to honour,*)		(*to let out for hire,*)	
Sing.	ποιέω,	ποιῶ,	τιμάω,	τιμῶ,	μισθόω,	μισθῶ,
	ποιέεις,	ποιεῖς,	τιμάεις,	τιμᾷς,	μισθόεις,	μισθοῖς [1],
	ποιέει,	ποιεῖ,	τιμάει,	τιμᾷ,	μισθόει,	μισθοῖ,
Dual,	—	—	—	—	—	—
	ποιέετον,	ποιεῖτον,	τιμάετον,	τιμᾶτον,	μισθόετον,	μισθοῦτον,
	ποιέετον,	ποιεῖτον,	τιμάετον,	τιμᾶτον,	μισθόετον,	μισθοῦτον,
Plur.	ποιέομεν,	ποιοῦμεν,	τιμάομεν,	τιμῶμεν,	μισθόομεν,	μισθοῦμεν,
	ποιέετε,	ποιεῖτε,	τιμάετε,	τιμᾶτε,	μισθόετε,	μισθοῦτε,
	ποιέουσι(ν),	ποιοῦσι(ν),	τιμάουσι(ν),	τιμῶσι(ν),	μισθόουσι(ν),	μισθοῦσι(ν).
Infin.	ποιέειν,	ποιεῖν,	τιμάειν,	τιμᾶν,	μισθόειν,	μισθοῦν.
Part.	ποιέων, έουσα, έον,		τιμάων, άουσα, άον,		μισθόων, θόουσα, θόον,	
	gen. ποιέοντος,		*gen.* τιμάοντος,		*gen.* μισθόοντος,	
contr.	ποιῶν, οῦσα, οῦν,		τιμῶν, ῶσα, ῶν,		μισθῶν, θοῦσα, θοῦν,	
	gen. ποιοῦντος,		*gen.* τιμῶντος,		*gen.* μισθοῦντος.	

[1] See p. 187.

Conj.						
Sing.	ποιέω,	ποιῶ,	τιμάω,	τιμῶ,[2]	μισθόω,	μισθῶ,
	ποιέῃς,	ποιῇς,	τιμάῃς,	τιμᾷς,	μισθόῃς,	μισθοῖς,[3]
	ποιέῃ,	ποιῇ,	τιμάῃ,	τιμᾷ,[2]	μισθόῃ,	μισθοῖ,
Dual,	—	—	—	—	—	—
	ποιέητον,	ποιῆτον,	τιμάητον,	τιμᾶτον,	μισθόητον,	μισθῶτον,
	ποιέητον,	ποιῆτον,	τιμάητον,	τιμᾶτον,	μισθόητον,	μισθῶτον,
Plur.	ποιέωμεν,	ποιῶμεν,	τιμάωμεν,	τιμῶμεν,	μισθόωμεν,	μισθῶμεν,
	ποιέητε,	ποιῆτε,	τιμάητε,	τιμᾶτε,	μισθόητε,	μισθῶτε,
	ποιέωσι(ν),	ποιῶσι(ν),	τιμάωσι(ν),	τιμῶσι(ν),	μισθόωσι(ν),	μισθῶσι(ν),
Opt.						
Sing.	ποιέοιμι,	ποιοῖμι,	τιμάοιμι,	τιμῷμι,	μισθόοιμι,	μισθοῖμι,
	ποιέοις,	ποιοῖς,	τιμάοις,	τιμῷς,	μισθόοις,	μισθοῖς,
	ποιέοι,	ποιοῖ,	τιμάοι,	τιμῷ,	μισθόοι,	μισθοῖ,
Dual,	—	—	—	—	—	—
	ποιέοιτον,	ποιοῖτον,	τιμάοιτον,	τιμῷτον,	μισθόοιτον,	μισθοῖτον,
	ποιεοίτην,	ποιοίτην,	τιμαοίτην,	τιμῴτην,	μισθοοίτην,	μισθοίτην,
Plur.	ποιέοιμεν,	ποιοῖμεν,	τιμάοιμεν,	τιμῷμεν,	μισθόοιμεν,	μισθοῖμεν,
	ποιέοιτε,	ποιοῖτε,	τιμάοιτε,	τιμῷτε,	μισθόοιτε,	μισθοῖτε,
	ποιέοιεν,	ποιοῖεν,	τιμάοιεν,	τιμῷεν,	μισθόοιεν,	μισθοῖεν,
	or *Attic,*		or *Attic,*		or *Attic,*	
	ποιοίην, οίης, οίη,		τιμῴην, ῴης, ῴη,		μισθοίην, οίης, οίη,	
	-οίητον, οιήτην,		-ῴητον, ῳήτην,		-οίητον, οιήτην,	
	-οίημεν, οίητε, (οίησαν).		-ῴημεν, ῴητε, (ῴησαν.)		-οίημεν, οίητε, (οίησαν.)	

See below, *Obs.* 4. about this Attic form.

[2] See p. 187. 3.

[3] See p. 187. 2.

Imper.						
Sing.	ποίεε,	ποίει,	τίμαε,	τίμα,	μίσθοε,	μίσθου,
	ποιεέτω,	ποιείτω,	τιμαέτω,	τιμάτω,	μισθοέτω,	μισθούτω,
Dual,	ποιέετον,	ποιεῖτον,	τιμάετον,	τιμᾶτον,	μισθοέτον,	μισθοῦτον,
	ποιεέτων,	ποιείτων,	τιμαέτων,	τιμάτων,	μισθοέτων,	μισθούτων,
Plur.	ποιέετε,	ποιεῖτε,	τιμάετε,	τιμᾶτε,	μισθόετε,	μισθοῦτε,
	ποιεέτωσαν, or ποιεόντων,	ποιείτωσαν, or ποιούντων,	τιμαέτωσαν, or τιμαόντων,	τιμάτωσαν, or τιμώντων,	μισθοέτωσαν, or μισθοόντων,	μισθούτωσαν, or μισθούντων,
Imperf.						
Sing.	ἐποίεον,	ἐποίουν,	ἐτίμαον,	ἐτίμων,	ἐμίσθοον,	ἐμίσθουν,
	ἐποίεες,	ἐποίεις,	ἐτίμαες,	ἐτίμας,	ἐμίσθοες,	ἐμίσθους,
	ἐποίεε,	ἐποίει,	ἐτίμαε,	ἐτίμα,	ἐμίσθοε,	ἐμίσθου,
Dual,	—	—	—	—	—	—
	ἐποιέετον,	ἐποιεῖτον,	ἐτιμάετον,	ἐτιμᾶτον,	ἐμισθοέτον,	ἐμισθοῦτον,
	ἐποιεέτην,	ἐποιείτην,	ἐτιμαέτην,	ἐτιμάτην,	ἐμισθοέτην,	ἐμισθούτην,
Plur.	ἐποιέομεν,	ἐποιοῦμεν,	ἐτιμάομεν,	ἐτιμῶμεν,	ἐμισθόομεν,	ἐμισθοῦμεν,
	ἐποιέετε,	ἐποιεῖτε,	ἐτιμάετε,	ἐτιμᾶτε,	ἐμισθόετε,	ἐμισθοῦτε,
	ἐποίεον,	ἐποίουν,	ἐτίμαον,	ἐτίμων,	ἐμίσθοον,	ἐμίσθουν.

The following four tenses are conjugated like the same tenses in τύπτω or παιδεύω.

Perf.	πεποίηκα, *Infin.* πεποιηκέναι, *Part.* —— κὼς, &c.	τετίμηκα. *Infin.* τετιμηκέναι, *Part.* —— κὼς, &c.	μεμίσθωκα, *Infin.* μεμισθωκέναι, *Part.* —— κὼς, &c.
Plusq.	ἐπεποιήκειν,	ἐτετιμήκειν,	ἐμεμισθώκειν,
Fut. 1.	ποιήσω,	τιμήσω,	μισθώσω,
Aor. 1.	ἐποίησα,	ἐτίμησα,	ἐμίσθωσα.

Passivum.

Indic. — *Præsens.*

Sing.	ποιέομαι,	ποιοῦμαι,	τιμάομαι,	τιμῶμαι,	μισθόομαι,	μισθοῦμαι,
	ποιέῃ or έει,	ποιῇ or εῖ,	τιμάῃ,	τιμᾷ,	μισθόῃ,	μισθοῖ [4],
	ποιέεται,	ποιεῖται,	τιμάεται,	τιμᾶται,	μισθόεται,	μισθοῦται,
Dual,	ποιεόμεθον,	ποιούμεθον,	τιμαόμεθον,	τιμώμεθον,	μισθοόμεθον,	μισθούμεθον,
	ποιέεσθον,	ποιεῖσθον,	τιμάεσθον,	τιμᾶσθον,	μισθόεσθον,	μισθοῦσθον,
	ποιέεσθον,	ποιεῖσθον,	τιμάεσθον,	τιμᾶσθον,	μισθόεσθον,	μισθοῦσθον,
Plur.	ποιεόμεθα,	ποιούμεθα,	τιμαόμεθα,	τιμώμεθα,	μισθοόμεθα,	μισθούμεθα,
	ποιέεσθε,	ποιεῖσθε,	τιμάεσθε,	τιμᾶσθε,	μισθόεσθε,	μισθοῦσθε,
	ποιέονται,	ποιοῦνται,	τιμάονται,	τιμῶνται,	μισθόονται,	μισθοῦνται,
Infin.	ποιέεσθαι,	ποιεῖσθαι,	τιμάεσθαι,	τιμᾶσθαι,	μισθόεσθαι,	μισθοῦσθαι,
Part.	ποιεόμενος,	ποιούμενος,	τιμαόμενος,	τιμώμενος,	μισθοόμενος,	μισθούμενος,

Conj.

Sing.	ποιέωμαι,	ποιῶμαι,	τιμάωμαι,	τιμῶμαι [5],	μισθόωμαι,	μισθῶμαι,
	ποιέῃ,	ποιῇ,	τιμάῃ,	τιμᾷ,	μισθόῃ,	μισθοῖ [4],
	ποιέηται,	ποιῆται,	τιμάηται,	τιμᾶται,	μισθόηται,	μισθῶται,
Dual,	ποιεώμεθον,	ποιώμεθον,	τιμαώμεθον,	τιμώμεθον,	μισθοώμεθον,	μισθώμεθον,
	ποιέησθον,	ποιῆσθον,	τιμάησθον,	τιμᾶσθον,	μισθόησθον,	μισθῶσθον,
	ποιέησθον,	ποιῆσθον,	τιμάησθον,	τιμᾶσθον,	μισθόησθον,	μισθῶσθον,
Plur.	ποιεώμεθα,	ποιώμεθα,	τιμαώμεθα,	τιμώμεθα,	μισθοώμεθα,	μισθώμεθα,
	ποιέησθε,	ποιῆσθε,	τιμάησθε,	τιμᾶσθε,	μισθόησθε,	μισθῶσθε,
	ποιέωνται,	ποιῶνται,	τιμάωνται,	τιμῶνται,	μισθόωνται,	μισθῶνται.

[4] See p. 187.

[5] See p. 187, 3.

Opt.						
Sing.	ποιοίμην,	ποιοίμην,	τιμαοίμην,	τιμῴμην,	μισθοοίμην,	μισθοίμην,
	ποιέοιο,	ποιοῖο,	τιμάοιο,	τιμῷο,	μισθόοιο,	μισθοῖο,
	ποιέοιτο,	ποιοῖτο,	τιμάοιτο,	τιμῷτο,	μισθόοιτο,	μισθοῖτο,
Dual,	ποιοίμεθον,	ποιοίμεθον,	τιμαοίμεθον,	τιμῴμεθον,	μισθοοίμεθον,	μισθοίμεθον,
	ποιέοισθον,	ποιοῖσθον,	τιμάοισθον,	τιμῷσθον,	μισθόοισθον,	μισθοῖσθον,
	ποιοίσθην,	ποιοίσθην,	τιμαοίσθην,	τιμῴσθην,	μισθοοίσθην,	μισθοίσθην,
Plur.	ποιοίμεθα,	ποιοίμεθα,	τιμαοίμεθα,	τιμῴμεθα,	μισθοοίμεθα,	μισθοίμεθα,
	ποιέοισθε,	ποιοῖσθε,	τιμάοισθε,	τιμῷσθε,	μισθόοισθε,	μισθοῖσθε,
	ποιέοιντο,	ποιοῖντο,	τιμάοιντο,	τιμῷντο,	μισθόοιντο,	μισθοῖντο,
Imper.						
Sing.	ποιέου,	ποιοῦ,	τιμάου,	τιμῶ,	μισθόου,	μισθοῦ,
	ποιεέσθω,	ποιείσθω,	τιμαέσθω,	τιμάσθω,	μισθοέσθω,	μισθούσθω,
Dual,	ποιέεσθον,	ποιεῖσθον,	τιμάεσθον,	τιμᾶσθον,	μισθόεσθον,	μισθοῦσθον,
	ποιεέσθων,	ποιείσθων,	τιμαέσθων,	τιμάσθων,	μισθοέσθων,	μισθούσθων,
Plur.	ποιέεσθε,	ποιεῖσθε,	τιμαέσθε,	τιμᾶσθε,	μισθόεσθε,	μισθοῦσθε,
	ποιεέσθωσαν or ποιεέσθων,	ποιείσθωσαν, ποιείσθων,	τιμαέσθωσαν or τιμαέσθων,	τιμάσθωσαν, τιμάσθων,	μισθοέσθωσαν or μισθοέσθων,	μισθούσθωσαν, μισθούσθων,
Imperf.						
Sing.	ἐποιεόμην,	ἐποιούμην,	ἐτιμαόμην,	ἐτιμώμην,	ἐμισθοόμην,	ἐμισθούμην,
	ἐποιέου,	ἐποιοῦ,	ἐτιμάου,	ἐτιμῶ,	ἐμισθόου,	ἐμισθοῦ,
	ἐποιέετο,	ἐποιεῖτο,	ἐτιμάετο,	ἐτιμᾶτο,	ἐμισθόετο,	ἐμισθοῦτο,
Dual,	ἐποιεύμεθον,	ἐποιούμεθον,	ἐτιμαόμεθον,	ἐτιμώμεθον,	ἐμισθοόμεθον,	ἐμισθούμεθον,
	ἐποιέεσθον,	ἐποιεῖσθον,	ἐτιμάεσθον,	ἐτιμᾶσθον,	ἐμισθόεσθον,	ἐμισθοῦσθον,
	ἐποιεέσθην,	ἐποιείσθην,	ἐτιμαέσθην,	ἐτιμάσθην,	ἐμισθοέσθην,	ἐμισθούσθην,
Plur.	ἐποιεόμεθα,	ἐποιούμεθα,	ἐτιμαόμεθα,	ἐτιμώμεθα,	ἐμισθοόμεθα,	ἐμισθούμεθα,
	ἐποιέεσθε,	ἐποιεῖσθε,	ἐτιμάεσθε,	ἐτιμᾶσθε,	ἐμισθόεσθε,	ἐμισθοῦσθε,
	ἐποιέοντο,	ἐποιοῦντο.	ἐτιμάοντο,	ἐτιμῶντο,	ἐμισθόοντο,	ἐμισθοῦντο.

The rest of the tenses suffer no contraction. We give, however, the complete conjugation of the *perf.* and *plusq. pass.*, to render the analogy with the same tenses of παιδεύω more evident.

Perf.

Indic. Sing.	πεποίημαι,	τετίμημαι,	μεμίσθωμαι,
	πεποίησαι,	τετίμησαι,	μεμίσθωσαι,
	πεποίηται,	τετίμηται,	μεμίσθωται,
Dual,	πεποιήμεθον,	τετιμήμεθον,	μεμισθώμεθον,
	πεποίησθον,	τετίμησθον,	μεμίσθωσθον,
	πεποίησθον,	τετίμησθον,	μεμίσθωσθον,
Plur.	πεποιήμεθα,	τετιμήμεθα,	μεμισθώμεθα,
	πεποίησθε,	τετίμησθε,	μεμίσθωσθε,
	πεποίηνται,	τετίμηνται,	μεμίσθωνται,
Infin.	πεποιῆσθαι,	τετιμῆσθαι,	μεμισθῶσθαι,
Part.	πεποιημένος,	τετιμημένος,	μεμισθωμένος.

Conj. and *opt.* wanting. See the few verbs which can form them, § 88, 6. *Obs.* 2.

Imper. sing.	πεποίησο,	τετίμησο,	μεμίσθωσο,
	πεποιήσθω, &c.	τετιμήσθω, &c.	μεμισθώσθω, &c.

Plusq.

Sing.	ἐπεποιήμην,	ἐτετιμήμην,	ἐμεμισθώμην,
	ἐπεποίησο,	ἐτετίμησο,	ἐμεμίσθωσο,
	ἐπεποίητο,	ἐτετίμητο,	ἐμεμίσθωτο,
Dual,	ἐπεποιήμεθον,	ἐτετιμήμεθον,	ἐμεμισθώμεθον,
	ἐπεποίησθον,	ἐτετίμησθον,	ἐμεμίσθωσθον,
	ἐπεποιήσθην,	ἐτετιμήσθην,	ἐμεμισθώσθην,
Plur.	ἐπεποιήμεθα,	ἐτετιμήμεθα,	ἐμεμισθώμεθα,
	ἐπεποίησθε,	ἐτετίμησθε,	ἐμεμίσθωσθε,
	ἐπεποίηντο,	ἐτετίμηντο,	ἐμεμίσθωντο,

Fut. 1.	ποιηθήσομαι,	τιμηθήσομαι,	μισθωθήσομαι,
Aor. 1.	ἐποιήθην,	ἐτιμήθην,	ἐμισθώθην,
Fut. 3.	πεποιήσομαι,	τετιμήσομαι,	μεμισθώσομαι.

Medium[6].

Fut. 1.	ποιήσομαι,	τιμήσομαι,	μισθώσομαι,
Aor. 1.	ἐποιησάμην,	ἐτιμησάμην,	ἐμισθωσάμην.

Verbal Adjectives.

ποιητέος,	τιμητέος,	μισθωτέος,
ποιητὸς,	τιμητὸς,	μισθωτός.

ποιεῖσθαι, *to make for one's self;* τιμᾶσθαι, *to honor,* (like the *act.*) μισθοῦσθαι, *to hire, take to hire.*

Obs. 1. It was laid down in ancient Grammars without any limitation, that the resolved form of contracted verbs was Ionic. This conjugation may more correctly be styled the old or fundamental form, but can only with respect to the verbs in *έω* be strictly called Ionic, that is to say, that form of conjugation which was employed by all Ionic writers, and by the later Ionic prose-writers exclusively. Epic poets, on the contrary, often made use of the contracted form, and sometimes only preferred the lengthened *είω* to *έω*, *ex. gr. ὀκνείω, πλείειν, νεικείεσκε*, &c.—The resolved form of the verbs in *άω* can only so far be called Ionic, as Epic poets made use of it on but few occasions, *ex. gr. ἀοιδιάει, πεινάοντα, ναιετάουσιν*, &c.—The verbs in *όω* are found resolved only in the *first person;* they else generally occur contracted or lengthened in a way peculiar to the Epic poets (see below). The verbs in *άω* and *όω* never are used in Ionic prose, but either contracted, as in Herod. *νικᾷν, ἐνίκων, νικῶεν, εἰρώτα, βιῶ* for *βιάου, δηλοῖ, ἐμισθοῦντο, ἐτεροιοῦτο*, &c., or with the peculiar deviations in point of formation and contraction, stated below, *Obs.* 7. *etc.*

Obs. 2. In the Attic and common language none of the contractions of this conjugation were ever neglected, not even in Attic poetry (that is to say, in the dramatic scenery). Little words in *έω*, of which the *pres. act.* is dissyllabic in the resolved form like *τρέω*, are alone excepted. They only admit the contraction *ει*, *ex. gr. τρεῖ, ἔτρει, πνεῖν*: they are resolved in all their other forms, *ex. gr. ῥέω, χέομαι, τρέομεν, πνέουσι, πνέῃ*, &c., excepting however, *δεῖν, (to tie,) ex. gr. τὸ δοῦν, τῷ δοῦντι*, Plato *Crat.* (ὁ) *ἀναδοῦν*, Aristoph. *Plut.* 589, *διαδοῦμαι*, &c. But *δεῖν (to want)* makes *τὸ δέον, δέομαι*, &c. [7]

Obs. 3. The *third pers. sing. imperf.* takes the moveable *ν* in the resolved form, (Homer, *ἔῤῥεεν, ἤϊτεεν,*) but not in the contracted one. Yet Homer once has *ἤσκειεν* of *ἀσκέω*. (Compare the *plusq. Obs.* II. 2. to § 103.)

Obs. 4. The form known by the name of the *Attic opt.*, peculiar to contracted verbs, (see *Obs.* II. 3. to § 103.) has been given at length in the *paradigm*, p. 181. that its analogy may be thoroughly understood. It must, however, not be forgotten that the Attic language, guided merely by euphony and clearness, employed parts of both forms; especially

1.) the *pl.* of the Attic *opt.* was little used, (particularly of the verbs in *έω* and *όω*,) because of its length. The *third pers. pl.* in *οίησαν, ῴησαν*, was much less used. The Attic always said *ποιοῖεν, τιμῷεν, μισθοῖεν*.

2.) But the *opt.* in *οίην* of the verbs in *έω* and *όω* was much more in use in the *sing.* than the other.

3.) In the verbs in *άω* the *Attic opt.* (*τιμῴην*, &c.) is used in the *sing.* almost exclusively, and also much more employed in the *pl.* (the *third pers.* excepted,) than the other two.

Obs. 5. Some verbs in *άω* take after their contraction *η* for *α*, as in the Doric dialect (see below *Obs.* 15). This is particularly known of the following four verbs,

ζῆν, (to live,) *χρῆσθαι, (to use,)*
πεινῆν, (to be hungry,) *διψῆν, (to be thirsty,)*

from *ζάω, χράω*, (see both among the *Anom.*) *πεινάω, διψάω* (*ζῇς, ζῇ, ἔζη, χρῆται*, &c.). But the following three verbs, which approximate much in their signification,

κνάω, (to rub,) *σμάω, (to wipe,)* *ψάω, (to cleanse,)*

were contracted in the same way, at least by correct Attic writers.

Obs. 6. The verb *ῥιγόω (to be cold)* deviates in its contraction; it has *ω* and *ῳ* instead of *ου* and *οι*, *ex. gr. infin. ῥιγῶν, opt. ῥιγῴην*, but it is not constantly observed, at least not in our editions. The Ionians have the same deviation in a verb of the

[7] See, however, the *Anom. δέω*.—The *third pers. sing. aor.* 1. *ἔχεα*, of the verb *χέω*, (see the *Anom.*) must not be confounded with the *third pers. sing. imperf.*: the latter is contracted, (*ἔχεε, ἔχει,*) the former not, *ex. gr.* Aristoph. *Nub.* 75. *κατέχεεν*.

opposite meaning: ἱδρόω (*to perspire*) gives ἱδρῶσα, *Il.* δ. 27. ἱδρῴη, Hippocr. *de Aer. Aq. Loc.* 17.

Dialects.

Obs. 7. As the Ionians form the *second pers. pass.* in their usual conjugation in εαι and εο, they have in the verbs in έω an accumulation of vowels, which the Ionic prose-writers retain in the *pres.* (ποιέεαι, ἐπαινέεαι, &c.) The Epic poets sometimes contract the two first vowels, *ex. gr.* μυθεῖαι (just as μυθέεται, μυθεῖται). Sometimes one ε is elided, that of έεο always is; *ex. gr.* μυθέαι, (μυθέομαι,) *Od.* β. 202. φοβέο, (φοβέομαι,) Herod. 9, 120. αἰνέο, ἐξηγέο, &c. The forms of this *second pers.* in έῃ, άῃ, όῃ, έου, άου, όου, which we inserted in the *paradigms* for the sake of uniformity in the analogy, do not occur any where.

Obs. 8. The Ionians, as we have seen, do not commonly resolve the verbs in άω into their proper vowels, yet frequently change the *α* into ε, *ex. gr.*

ὀρέω, ὀρέομεν, for ὀράω, ὀράομεν,
φοιτέοντες, for φοιτάοντες,
χρέεται, μηχανέεσθαι, for ᾶται, ᾶσθαι,

and the like. Sometimes they change αο into εω, (§ 27. *Obs.* 1, 10.) *ex. gr.* μηχανέωνται, χρέωμαι, &c.

Obs. 9. In the *third pers. pl.*, where the Ionians (according to *Obs.* 4. to § 103.) change the *ν* into *α*, (έατο for οντο,) they sometimes use this termination for έοντο, (eliding one ε,) but probably only of verbs in άω, as ἐμηχανέατο for -άοντο, έοντο usually ἐμηχανῶντο. In the *perf.* and *plusq.* they not only change ηνται and ωνται into ήαται, ώαται, (*ex. gr.* πεποτήαται, κεχολώατο, Hom.) but commonly use ε instead of *η*, *ex. gr.*

οἰκέαται, ἐτετιμέατο, for ᾠκηνται, ἐτετίμηντο.

Obs. 10. The old Ionian Epic poets employ the contraction at times, and at others not. The verbs in άω, however, were seldom resolved, (*Obs.* 1.) but the Poets were at liberty to lengthen again the contracted vowels by placing a similar short or long vowel before; thus they made of *α* in

(ὁράειν,) ὁρᾶν,	—ὁράᾳν [8],
(ἀσχαλάει,) ἀσχαλᾷ,	—ἀσχαλάᾳ,
2 *pers. pass.* (μνάῃ,) μνᾷ,	—μνάᾳ,
ἀγορᾶσθε, μνᾶσθαι,	—ἀγοράασθε, μνάασθαι,

and of *ο* or *ω* in

(ὁράω,) ὁρῶ,	—ὁρόω,
imper. pass. (ἀλάου,) ἀλῶ,	—ἀλόω,
(βοάουσι,) βοῶσι,	—βοόωσι,
opt. (αἰτιάοιτο,) αἰτιῷτο,	—αἰτιόῳτο,
(δράουσι,) δρῶσι,	—δρώωσι,
part. fem. (ἠβάουσα,) ἠβῶσα,	—ἠβώωσα.

Such lengthened syllables seldom occur in Ion. prose, Herod. 6, 11. ἠγορόωντο, 4, 191, κομόωσι.—Sometimes the *ο* is put last, *ex. gr.*

ἠβώοντες, ἠβώοιμι, for ἠβῶντες, ἠβῷμι (from —άοντες, άοιμι [9]).

Thus Poets could use instead of γελῶντες either γελόωντες or γελώοντες according to the exigency of the metre.—Homer's *part. fem.* ναιετάωσα for —άουσα or όωσα is a peculiar anomaly.

Obs. 11. All the forms lengthened with ωο are also common to the verbs in όω,

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[8] See about the *iota subscriptum* the *Note* to *Obs.* 15.

[9] This lengthening by means of the ω produced in some verbs a peculiar formation —ώω, ώεις, ώει. See the *Anom.* ζάω, μάω, and μνάω (in μιμνήσκω).

though they cannot originate in them either by resolution or lengthening; for instance,

(*ἀρόουσι,*) *ἀροῦσι*, Epic *ἀρόωσι,*

(*δηϊόοντο, δηϊόοιεν,*) *δηϊοῦντο, δηϊοῖεν*, Epic *δηϊόωντο, δηϊόφεν*).

Obs. 12. The Ionians make a less frequent use in these verbs of the *imperf. iterative* in *σκον*, (*Obs.* II. 1. to § 103.) *ex. gr. φιλέεσκον* in Herod. *βουκολέεσκες* in Homer. This form is never contracted, but sometimes syncopated by the old Poets, (by dropping the *ε*,) *ex. gr. ἤχεσκε* (for *ἠχέεσκε*) from *ἠχέω*, *ἔασκε* from *ἐάω*, and lengthened *ναιετάασκον* from *ναιετάω*.

Obs. 13. That the Dorians, instead of contracting *εο* into *ου*, commonly make it *ευ*, and that this contraction is also used by the Ionians, has already been noticed above, § 28. *Obs.* 5. Thus they make of *ποιέω*

ποιεῦμεν, ποιεῦμαι, ποιεῦντες, ἐποίευν.

But also of the verbs in *όω* we frequently find in Herod. and others, instead of *οο* contracted into *ου*, the contraction *ευ*, which is contrary to analogy; for instance,

ἐδικαίευν, ἐδικαίευ, πληρεῦντες, from *δικαιόω, πληρόω*,

and by the interchange of *α* and *ε*, (*Obs.* 8.) the same contraction occurs also in the verbs in *άω*,

εἰρώτευν, ἀγαπεῦντες, from *εἰρωτάω, ἀγαπάω*.

Lastly *ευ* is not only used for *εου*, and consequently for *άου*, but also for *οου*, *ex. gr.*

ποιεῦσι, φιλεῦσα[10], for *ποιέουσι, οῦσι, φιλέουσα, οῦσα,*

γελεῦσα, for *γελάουσα, ῶσα,*

δικαιεῦσι, for *δικαιόουσι, οῦσι*.

Attentive reading will show which of these different forms occurs most frequently in either of these two dialects. But it follows of course that the *third pers. pl. ποιεῦσι, γελεῦσι*, can only be Ionic, since the Dorians have *ποιεῦντι, γελεῦντι* (compare *Obs.* V. 4. to § 103).

Obs. 14. There is another more Æolic than Doric contraction, which causes the *ο* to be absorbed by a preceding *α*, which thus becomes long, *ex. gr. φυσᾶντες* for *φυσάοντες*, *third pers. pl. πεινῶντι* or *πεινᾶντι*.

Obs. 15. If the Ionians change the contracted *α* or *ᾳ* into *η* and *ῃ*, *ex. gr. ὁρῇν, φοιτῇν, ἰῆσθαι*, and the like, it agrees with the nature of their dialect, but it is done only by some of their writers, for instance, Hippocr.: Herod. has *ὁρᾷν, νικᾷν*, and even *χρᾶσθαι, χρᾷ*, &c. The Dorians, on the contrary, who generally use *ᾱ* instead of *η*, prefer the *η* in these contractions, omitting, however, the *iota subscriptum* in the contraction of *αει* [11], (compare *Obs.* V. 10. to § 103.) for instance, *ὁρῆν, ἐρῆ* for *ἐρᾷ, τολμῆτε* for *τολμᾶτε*, and the like, whilst in conjugating they nevertheless say *τολμᾶσαι*, and so on. They have the same contraction in the *infin.* of the verbs in *έω*, *ex. gr. κοσμῆν* for *κοσμεῖν*.

Obs. 16. The Epic Poets have likewise the *η* as a contraction, but only in some forms of both *άω* and *έω*, and chiefly in the *dual την*, *ex. gr. προσαυδήτην, ὁμαρτήτην*, (from *αὐδάω, ὁμαρτέω*,) and in the lengthened *infin.* in *ῆναι, ἧμεναι*, instead of *εῖν* and *ᾶν*, *ex. gr. φορῆναι*, (from *φορέω*,) *φιλήμεναι, γοήμεναι* (for *γοᾶν* [12]).

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[10] The Doric *ἑοισα* becomes through contraction *εῦσα*, not *οῖσα*, which occurs only in the *part. aor.* 2. (*λαβοῖσα*,) where there is no contraction; see *Obs.* V. 5. to § 103.

[11] The omission of the *iota subscriptum* was formerly general in the *infin.* of verbs in *άω*, *ex. gr. τιμᾶν, βοᾶν, ζῆν*. It is but lately that the correct orthography has again been generally adopted. See Buttm. *Complete Gr. Gr.* § 105. *Obs.* 17.—Some grammarians always omitted this *iota subscriptum* in lengthened syllables; *ὁράαν, ὁράας*.

[12] Consequently *ὁρῆαι* mentioned in a *Note* to the last *Obs.* in § 106. and *θῆσθαι*, (see the *Anom. θάω*,) belong hither. Compare also *ἐθηῆτο* in the *Anom. θάομαι*.

Obs. 17. The Epic ἀρόμμεναι for ἀροῦν is the only instance of this in verbs in όω.

See a list of Contracted Verbs in the *Appendix*.

IRREGULAR CONJUGATION.

§ 106.—*Verbs in* μι.

1. We begin the anomaly of the Greek verbs with what, from the termination of the *first pers. pres. indic.*, is called the conjugation in μι. This does not include a great many verbs, like the two preceding conjugations, but only a small number of verbs, and parts of verbs, which in some essential points deviate from the numerous other verbs, though connected by a common analogy.

Obs. 1. The verbs which are conjugated in Grammars as examples of this conjugation, are pretty nearly the only ones which adopt this formation in all the parts where it is applicable ; whatever else belongs hither, consists merely in isolated parts of some anomalous or defective verbs, or of Epic forms. But even the verbs in μι, which are in use, do not all agree among themselves in all their parts ; each verb must, on account of its peculiarities, be stated completely as an anomalous verb.

2. All verbs in μι have a root, which, according to the usual formation, would end in ω *purum*, (§ 28, 1.) and chiefly in έω, άω, όω, ύω. Hence it is usual in grammar to refer the former more uncommon formation to the latter more usual one, and to say, for instance, that the verb τίθημι comes from a simpler form ΘΕΩ.

3. The peculiarity of the conjugation in μι is confined to these three tenses,

the *pres.*, *imperf.*, and *aor.* 2.

and consists chiefly in this, that the terminations of the inflection, *ex. gr.* μεν, τε, ν, μαι, are not appended by means of the connecting vowel, (ομεν, ετε, ον, ομαι,) but immediately to the radical vowel of the verb itself, for instance,

τίθε-μεν, ἵστα-μαι, δίδο-τε, ἐδείκνυ-τε, ἔθη-ν.

See *Obs.* 6, 7, 8. and § 110.

Both kinds of contraction, (that into η, and that into ει and ᾱ,) which, in the course of the improvement of the language, became peculiar to some dialects, were unquestionably, like many other peculiarities, in general but fluctuating use in the oldest language. The form η even continued in common use in some instances (as ζῆν, &c.). Need we then wonder at meeting in Epic poetry with many other forms, which were retained for the sake of euphony ?

4. To this peculiarity must be added some peculiar final syllables—

μι—, first pers. sing. pres.
σι or *σιν,—third pers. sing.* of the same tense,
θι——, second pers. sing. imper.

But in the *imper. of the aor. 2. act.* some verbs have, instead of *θι*, a simple *ς*, *θὲς*, *δὸς*, *ἕς* (see *τίθημι*, *δίδωμι*, *ἵημι*, and compare *σχὲς* and *φρὲς* in the *Anom.* *ἔχω* and *φρέω*). Moreover the *infin.* of those tenses always ends in *ναι*, and the *nomin. masc. of the part.*, not in *ν*, but always in *ς*, dropping the *ν*, which lengthens the radical vowel in the usual way, *ᾱς*, *εις*, *ους*, *ῡς*, (*gen. ντος*,) and this termination constantly has the accent, which is the acute.

5. The *conj.* and *opt.* make a contraction of the radical vowel of the verb with their own termination, which contraction always has the accent. It is in the *conjunctive*, when the radical vowel is *ε* or *α*, *ω* and *η*,

ῶ, *ῇς*, *ῇ*, *ῶμεν*, *ῆτε*, *ῶσι(ν)*:

when the radical vowel is *ο*, it constantly is *ω*,

ῶ, *ῷς*, *ῷ*, *ῶμεν*, *ῶτε*, *ῶσι(ν)*.

In the *opt.* it is a diphthong with *ι*, to which *ην* is always joined in the *act.*

τιθ-είην, *ἱστ-αίην*, *διδ-οίην*.

See § 107. *Obs.* 3. 2. *etc.*—The verbs in *νμι* most commonly form these two moods according to the usual conjugation in *-ύω*.

6. Several short radical forms combine a *redupl.* with them, repeating the first consonant with an additional *ι* before the radical verb, *ex. gr.*

ΔΟΩ *δίδωμι*, ΘΕΩ *τίθημι*.

But when the radical verb begins with *στ*, *πτ*, or an aspirated vowel, the *ι* alone is prefixed with the *spir. asper*:

ΣΤΑΩ *ἵστημι*, ΠΤΑΩ *ἵπταμαι*, ΕΩ *ἵημι*.

It is this which renders the *aor.* 2. possible in this conjugation, as it distinguishes itself from the *imperf.* and from the *pres.* tenses of the other moods chiefly by omitting this *redupl.* (See § 96. *Obs.* 2.) *ex. gr. τίθημι*, *imperf. ἐτίθην*, *aor. ἔθην*.

7. The radical vowel in its combination with the terminations of this conjugation always becomes long in the *sing. indic. act.* of the three tenses; *α* and *ε* always become *η*, (*indic. pres. ημι*,) *ο* becomes *ω*, (*indic. pres. ωμι*,) and *υ* becomes *ῡ* (*indic. pr. ῡμι*). In the rest of the terminations it most usually occurs in its

original short form, ε, ᾰ, ο, ῠ, *ex. gr.* τίθημι,—τίθεμεν, ἔθεσαν, τιθέναι, τίθετι, τίθεμαι. Yet exceptions to these are the following *persons* and *moods*, which retain the long vowel, viz.

1.) *Dual* and *plur.*, with the *infinit.* and *imperat.*, of *aor.* 2. of ἵστημι (*ex. gr.* ἔστημεν, &c.); the *syncop. aorists* follow the same inflection. See § 110.

2.) The *infinitives of the aor.* 2. of δίδωμι and τίθημι (ἵημι), which change ε into ει, ο into ου: θεῖναι, δοῦναι.

For other exceptions, *ex. gr.* κιχῆναι, δίζημαι, see the list of the *Anom.*

8. The verbs in νυμι are a distinct class of the verbs in μι; for the syllable νυ does not belong to the pure *root* of the verb, but is in fact a lengthened form of it. Certain verbs annex to the root the terminations νυμι or νύω, the latter of which is used as a collateral form in the *present* and *imperf.* of verbs ending in νυμι. The termination νυμι is annexed when the root terminates with a consonant, *ex. gr.* δείκνυμι, οἴγνυμι; but ννυμι is annexed when it ends in a vowel, *ex. gr.* κορέ-ννυμι, before which termination the letter ο is changed into ω, *ex. gr.* στρώννυμι. (For examples, see § 112, 14.)

Obs. 2. The termination of the *second pers. pass.* in the common conjugation, (ῃ, ου,) being derived from εσαι, εσο, (see *Obs.* III. 1, 2, to § 103.) and the connecting vowel being omitted in the conjugation in μι, it is simply σαι, σο, in the verbs in μι, (exactly like the *perf.* and *plusq. pass.* of the common conjugation,) τίθε-σαι, ἐτίθε-σο, ἵστα-σαι, &c. But here, too, the contraction with the radical vowel is more or less used in some verbs,

τίθῃ, ἐτίθου, (ἵστᾳ,) ἵστω, for ἵστασαι, ἵστασο. See the *Note* to p. 204.

and as the Ionians, after rejecting the σ, change the radical vowel α into ε, (see below, § 107. *Obs.* 4.) they make of ἵστασαι, (ἵστεαι,) ἵστη. The contracted form (ἔθου, ἔδου, &c.) is probably the only one in use in the *aor.* 2.

9. All the other tenses are formed according to the common conjugation from the radical verb without any *redupl.*: *ex. gr.* τίθημι, (ΘΕΩ,) *fut.* θήσω. Some anomalous verbs of this kind have, however, peculiarities in these tenses, which must be kept distinct from the conjugation in μι. We shall first review the peculiarities common to several verbs.

10. The two verbs ἵστημι and δίδωμι shorten the vowel also in those tenses of the *pass.* voice which belong to the common conjugation:

ACT. στήσω, *perf.* ἕστηκα, PASS. *perf.* ἕστᾰμαι, *aor.* ἐστᾰ́θην,
,, δώσω, ,, δέδωκα, ,, ,, δέδομαι, ,, ἐδόθην.

Both *τίθημι* and *ἵημι* (§ 108. I.) do the same merely in the *aor. pass.* and in the *fut.*, which is dependent on it:

ἐτέθην, (for ἐθέθην, from ΘΕΩ,)
ἑθεὶς, *part. aor.* 1. *pass.* (from ΕΩ.)

They both change the radical vowel into *ει* in the *perf. act.* and *pass.*

τέθεικα, τέθειμαι, εἷκα, εἷμαι.

11. The three verbs *τίθημι, ἵημι, δίδωμι,* have a peculiar form for the *aor.* 1. in *κα,*

ἔθηκα, ἧκα, ἔδωκα,

which must be carefully distinguished from the *perf.*

12. The verbs in *νυμι* or *ννυμι* form all these tenses quite regular from the simple but disused *present* in *ω*. Hence *δείκνυμι,* from ΔΕΙΚΩ, forms *δείξω, ἐδείχθην*; *κορέννυμι* from ΚΟΡΕΩ forms *κορέσω, κεκόρεσμαι,* &c.

Obs. 3. There are no verbs in *ημι* and *ωμι* of three or more syllables without the *redupl.* in any of the principal dialects, excepting perhaps *ἄημι,* and some deponents in *ημαι,* (for *εμαι,*) *αμαι,* and *ομαι,* (from *όω,*) which must be looked for among the *Anomalous Verbs, ex. gr. δίζημαι, δύναμαι, ὄνομαι.*

Obs. 4. The verbs in *υμι* are also anomalous as far as they belong to a class of verbs derived from different themes. The termination *υμι* or *ννυμι,* &c. is only a strengthening syllable of the *pres.* and *imperf.* The other tenses are formed of the simpler radical verb, in which this *υ* or *νν* is also wanting, *ex. gr. δείκνυμι* of ΔΕΙΚΩ, *σβέννυμι* of ΣΒΕΩ, and are therefore stated here as defective verbs. See § 112, 14. There are but a few parts of a few anomalous verbs, which conform, beside these, to the conjugation in *υμι.* To know instantly when the *υ* is long or short, we need only to compare *ἵστημι* : *δείκνυμι* is long like *ἵστημι, δείκνυμεν* short like *ἵσταμεν, aor.* 2. (see the *Anom. δύω,*) *ἔδυμεν* is long like *ἔστημεν,* &c.

Obs. 5. All verbs in *μι* increase their anomaly by having in the *pres.* and *imperf. persons* and *moods* which desert the conjugation in *μι,* and follow, as contracted, the conjugation of *έω, άω, όω,* retaining, however, the *redupl.* (as if the verb, for instance, were ΤΙΘΕΩ); and those in *υμι,* that of *ύω.* In the mean time they must be conjugated entirely in *μι,* to have a distinct idea of their analogy, and the *Notes* will point out where the simple form predominates in the common language. Wherever this is not done, it may be assumed that the formation from ΤΙΘΕΩ occurs little or not at all, as is the case with the *first pers. sing. pres.* *ῶ*. The conjugation in *μι* belongs, on the whole, to the strictest Atticism.

Obs. 6. We subjoin a few general remarks. There are in many languages two terminations in the conjugation of verbs, one with a connecting vowel, the other without it : for instance, in German *du lebest, du lebst,* in English *thou drinkest, drinkst.* There is no absolutely general principle by which it can be ascertained which of the two ways is the older ; but it is more natural, if there be no preponderating analogy for the contrary, to consider the longer form grammatically as the basis, and the short one as a syncopated form of the long one. In this sense the conjugation in *μι,* by virtue of the peculiarity stated above, (3.) is unquestionably a syncope of the common conjugation, and we have no right to assume that the fuller form had anciently prevailed and been abbreviated.

Obs. 7. The syncopated form is the most natural when else two vowels would meet in pronunciation. Whilst the fuller form was preferred in Greek in the most considerable number of verbs, and became gradually contracted, (φιλέο-μεν φιλοῦμεν,) the syncopated form maintained itself in some others (θέ-μεν). This syncope, however, could not have taken place in those terminations of the common conjugation which consist of only one vowel, (θέ-ω, θέ-ει, θέ-ε,) and it is exactly in these instances that another form of terminations μι, σι, θι, maintained itself, by which a consonant was now immediately appended to the radical vowel. To this was added the lengthening of this vowel, and thus arose, for instance, out of the root θε—the forms θη-μι, ἐθη-ν, θε-μεν, θε-θι, &c. The *redupl.* probably served only to strengthen such short verbs in the *pres.*; and thus originated (according to § 96. *Obs.* 2. and 4.) a simpler form (ἔθην) for the *aor.*, and a longer one for the *pres.* and *imperf.* (τίθημι, ἐτίθην). See an anomalous *redupl.* in the *Anom.* ὀνίνημι.

Obs. 8. Hence it appears that the formation of the essential particulars of the verbs in μι might just as well have taken place in parts of any other verb, and it is therefore quite superfluous to assume a peculiar *first pers. pres.* in μι for every tense or form in which that kind of inflection is found. We shall see below, § 110, 10, *perfects*, of which the *plural* is formed in that manner, and (*ibid.* 6.) *aor.* 2. of this kind in verbs which have either the usual form in the *pres.* (βιόω, δύω,—*aor.* 2. ἐβίων, ἔδυν,) or a very deviating one (βαίνω, γιγνώσκω,—*aor.* 2. ἔβην, ἔγνων). The following *paradigms* of the few complete verbs in μι serve at the same time for most of the anomalous forms of this kind, to which we shall occasionally refer.

Obs. 9. The deviating *moods* and *participles* of this conjugation will yet be found on examination to correspond to the analogous ones of the common conjugation, with the requisite modifications. Hence there is no occasion, when similar *moods* occur, to presuppose old *pres.* tenses in μι, as about the *aor. pass.* (ἐτύφθην, τυφθείην, τυφθῆναι, &c. see above § 100. *Obs.* 10.) and isolated Epic forms, like φορῆναι, φιλήμεναι (§ 105. *Obs.* 16).

Obs. 10. Some Doric dialects, however, really had the *first pers. pres.* of many verbs in μι instead of ω, *ex. gr.* ὄρημι, φίλημι, for ὁράω, φιλέω, and the *third pers. sing.* σι, *ex. gr.* κρίνησι for κρίνει. Hesiod has αἴνημι, and grammarians also rank in this class some Homeric forms, especially the *third pers.* ησι, *ex. gr. Il.* ε. 6. παμφαίνησι, ι. 323. προφέρησι[1], and the *second pers. pass.* ὄρηαι, (*Od.* ξ. 343.) as of ὄρημαι, (for -ομαι,) of ὁράω, ημι[2].

§ 107.—*Paradigms of the Conjugation in μι.*

Act.—Pres.

To put, (of ΘΕΩ,)	*to place*[1], (of ΣΤΑΩ,)	*to give,* (of ΔΟΩ,)	*to show,* (of δεικνύω,)

[1] But this form occurs in Homer only after a pronoun relative (ὅστε, ὡς, &c.): hence we ought to write ῳσι, (as is now done in most of the passages,) and consider it as a free use of the *conjunctive.*

[2] Some only of the old grammarians accent the word in this way, ὄρηαι: others write ὀρῆαι, and then it is nothing but ὀράεαι contracted according to § 105. *Obs.* 15. into η for α, which is preferred here for the sake of euphony, Homer having every where else the regular ὀρᾶται, ὀρᾶτο, &c.

[1] See about the anomalous signification of this verb the *Obs.* 11.

Indic.

Sing.	τίθημι,	ἵστημι,	δίδωμι,	δείκνῡμι,
	τίθης,	ἵστης,	δίδως,	δείκνῡς,
	τίθησι(ν),	ἵστησι(ν),	δίδωσι(ν),	δείκνῡσι(ν),
Dual,	—	—	—	—
	τίθετον,	ἵστατον,	δίδοτον,	δείκνῠτον,
	τίθετον,	ἵστατον,	δίδοτον,	δείκνυτον,
Plur.	τίθεμεν,	ἵσταμεν,	δίδομεν,	δείκνυμεν,
	τίθετε,	ἵστατε,	δίδοτε,	δείκνυτε,
	τιθέᾱσι(ν) or τιθεῖσι,	ἱστᾶσι(ν),	διδόᾱσι(ν) or διδῠῦσι,	δεικνύᾱσι(ν) or δεικνῦσι.

Observation I.

1. The *third pers. pl.* in *-ασι(ν)* is the only one employed by the best Attic writers; in old Grammars it is called Ionic, merely because it was erroneously considered as a resolved form: far from being Ionic, we find the circumflexed form alone in Herod. *τιθεῖσι, διδοῦσι, δεικνῦσι,* and this crept into the common language, but in later times.

2. The contracted form *τιθεῖς, ἱστᾷς,* &c. (§ 106. *Obs.* 5.) is the least used in the *pres.* by the Attics. Herod. has the *third pers. διδοῖ,* from *δίδωμι.*

Infin.

	τιθέναι,	ἱστάναι,	διδόναι,	δεικνύναι,

Part.

	τιθεὶς, (έντος,)	ἱστὰς, (άντος,)	διδοὺς, (όντος)	δεικνὺς, (ύντος)
	τιθεῖσα,	ἱστᾶσα,	διδοῦσα,	δεικνῦσα,
	τιθὲν,	ἱστὰν,	διδὸν,	δεικνύν.

Conj.

Sing.	τιθῶ,	ἱστῶ,	διδῶ,	
	τιθῇς,	ἱστῇς,	διδῷς,	
	τιθῇ,	ἱστῇ,	διδῷ,	of δεικνύω.
Dual,	—ῆτον, ῆτον,	— ῆτον, ῆτον,	— ῶτον, ῶτον,	
Plur.	ῶμεν, ῆτε, ῶσι,	ῶμεν, ῆτε, ῶσι,	ῶμεν, ῶτε, ῶσι,	

See below, *Obs.* III. about these *conj.*

Opt.

Sing.	τιθείην,	ἱσταίην,	διδοίην,	
	τιθείης,	ἱσταίης,	διδοίης,	
	τιθείη,	ἱσταίη,	διδοίη,	
Dual,	—	—	—	
	τιθείητον,	ἱσταίητον,	διδοίητον,	of δεικνύω.
	τιθειήτην,	ἱσταιήτην,	διδοιήτην,	
Plur.	τιθείημεν,	ἱσταίημεν,	διδοίημεν,	
	τιθείητε,	ἱσταίητε,	διδοίητε,	
	(τιθείησαν,)	(ἱσταίησαν,)	(διδοίησαν,)	

3. We also meet with διδῴην, but this is an incorrect spelling of the later writers, as well as in the *aor.* 2. δῴην.

4. This is the peculiar *opt.* of the verbs in μι, to which the *aor. pass.* of the common conjugation corresponds, and this, too, has a very usual abbreviated form for the *dual* and *pl.*, which is used almost exclusively for the *third pers.* only.

Dual,	τιθεῖτον,	ἱσταῖτον,	διδοῖτον,
	τιθείτην,	ἱσταίτην,	διδοίτην,
Plur.	τιθεῖμεν,	ἱσταῖμεν,	διδοῖμεν,
	τιθεῖτε,	ἱσταῖτε,	διδοῖτε,
	τιθεῖεν,	ἱσταῖεν,	διδοῖεν.

Imper.

	τίθετι,	ἵστᾰθι,	δίδοθι,	δείκνῠθι, *comm.*
	ἑτω, &c.	ᾰτω, &c.	ότω, &c.	δείκνῡ, ῠτω, &c.
3 *pl.*	τιθέτωσαν or	ἱστάτωσαν or	διδότωσαν or	δεικνύτωσαν or
	τιθέντων,	ἱστάντων,	διδόντων,	δεικνύντων.

5. See about τίθετι instead of -θι, § 17, 6, 4. The *second pers. sing.* in θι is not much used; the abbreviated form with lengthened vowel is preferred,

τίθει | ἵστη | δίδου | δείκνῡ.

Imperf.

Sing.	ἐτίθην,	ἵστην,	ἐδίδων,	ἐδείκνῡν,
	ἐτίθης,	ἵστης,	ἐδίδως,	ἐδείκνῡς,
	ἐτίθη,	ἵστη,	ἐδίδω,	ἐδείκνῡ,
Dual,	—	—	—	—
	ἐτίθετον,	ἵστατον,	ἐδίδοτον,	ἐδείκνυτον,
	ἐτιθέτην,	ἱστάτην,	ἐδιδότην,	ἐδεικνύτην,
Plur.	ἐτίθεμεν,	ἵσταμεν,	ἐδίδομεν,	ἐδείκνυμεν,
	ἐτίθετε,	ἵστατε,	ἐδίδοτε,	ἐδείκνυτε,
	ἐτίθεσαν,	ἵστασαν,	ἐδίδοσαν,	ἐδείκνυσαν.

6. Excepting ἵστημι, the *sing.* of this tense is most usually after the contracted conjugation and the form -υω:

ἐτίθουν, εις, ει | ἐδίδουν, ους, ου | ἐδείκνυον, ες, ε(ν).

Perf.	τέθεικα,	ἕστηκα,	δέδωκα,	of ΔΕΙΚΩ.
Plusq.	ἐτεθείκειν,	ἑστήκειν or εἱστήκειν,	ἐδεδώκειν,	

7. With respect to ἵστημι we must notice in this *perf.* and *plusq.*

1.) The *augment;* since, contrary to the other verbs, (see § 76, 5.) the ε, which is here instead of the *redupl.*, has the *spiritus asper,* and the *plusq.* frequently has its *augment* increased by the *temporal augment* ει.

2.) The more usual abbreviated forms ἕσταμεν, &c., instead of the regular conjugation. (See below, *Obs.* II.)

3.) The deviating signification. (*ibid.*)

Fut.	θήσω,	στήσω,	δώσω,	of ΔΕΙΚΩ.
Aor. 1.	ἔθηκα,	ἔστησα,	ἔδωκα,	

8. This irregular *aor.* in *κα* is chiefly used by good writers in the *sing.*: the Attics generally preferred the *aor.* 2. for the *first* and *second pers. pl.* There are neither *moods* nor *participles* made of the form in *κα*, except the *part.* of the *middle* voice, which with its *indic.* is, however, confined to the dialects. See below the *Medium.*

Indic.		*Aor.* 2.		
Sing.	ἔθην, like the *imperf.*	ἔστην, ἔστης, ἔστη,	ἔδων, like the *imperf.*	wanting.
Dual,		—		
		ἔστητον, ἐστήτην,		
Plur.		ἔστημεν, ἔστητε, ἔστησαν,		

9. The *aor.* 2. ἔστην deviates from the analogy of the *imperf.* and of the verbs in *μι* in general, (§ 106, 7.) by its long vowel in the *dual* and *pl.* The 3 *pers. pl.* ἔστησαν is in sound exactly like the 3 *pers. pl. aor.* 1., so that the sense must be determined from the context. (See below, *Obs.* II.)

10. The *sing. indic. act. aor.* 2. ἔθην and ἔδων has not continued in use. But in the other parts of the verb it is used either exclusively or preferably. (*Obs.* I. 8.)

11. Compare the *aor.* 2. of some anomalous verbs below, § 110, 6.

Inf.	θεῖναι,	στῆναι,	δοῦναι,
Part.	θεὶς, θεῖσα, θὲν,	στὰς, στᾶσα, στὰν,	δοὺς, δοῦσα, δὸν,
Conj.	θῶ, θῇς, &c.	στῶ, στῇς, &c.	δῶ, δῷς, δῷ, &c.
Opt.	θείην,	σταίην,	δοίην.

The *conj.* and *opt.* are conjugated like the *pres.*

Imper.	(θέτι,) θὲς,	στῆθι,	(δόθι,) δὸς,
	θέτω,	στήτω,	δότω,
	θέτον, ων,	στῆτον, των,	δότον, των,
	θέτε, τωσαν or θέντων,	στῆτε, τωσαν or στάντων,	δότε, τωσαν or δόντων.

12. The case is the same with the *conj.* and *opt.* as what we remarked of these moods in the *pres.*

13. The monosyllabic *imper.* θὲς, δὸς, (106, 4.) does not throw the accent further back in composition than on the penultima; *ex. gr.* περίθες, ἀπόδος.

14. The *imper.* στῆθι is sometimes abbreviated in compounds in this manner: παράστᾱ. The same is done with βῆθι. (See the *Anom.* βαίνω.)

Indic.		*Pass.*—*Pres.*		
Sing.	τίθεμαι,	ἵσταμαι,	δίδομαι,	δείκνυμαι,
	τίθεσαι, poet. τίθῃ [2],	ἵστασαι, or ἵστᾳ,	δίδοσαι,	δείκνυι,
	τίθεται,	ἵσταται,	δίδοται,	δείκνυται,

[2] The abbreviations of the forms in *-εσαι, -ασαι*, into *-ῃ, -ᾳ*, are partly questionable, partly poetical. See Buttm. *Complete Gr. Gr.* § 107, 8.

Dual,	τιθέμεθον,	ἱστάμεθον,	διδόμεθον,	δεικνύμεθον,
	τίθεσθον,	ἵστασθον,	δίδοσθον,	δείκνυσθον,
	τίθεσθον,	ἵστασθον,	δίδοσθον,	δείκνυσθον,
Plur.	τιθέμεθα,	ἱστάμεθα,	διδόμεθα,	δεικνύμεθα,
	τίθεσθε,	ἵστασθε,	δίδοσθε,	δείκνυσθε,
	τίθενται,	ἵστανται,	δίδονται,	δείκνυνται,
Infin.	τίθεσθαι,	ἵστασθαι,	δίδοσθαι,	δείκνυσθαι,
Partic.	τιθέμενος,	ἱστάμενος,	διδόμενος,	δεικνύμενος,

Conj.

Sing.	τιθῶμαι,	ἱστῶμαι,	διδῶμαι,	of
	τιθῇ,	ἱστῇ,	διδῷ,	δεικνύω.
	τιθῆται,	ἱστῆται,	διδῶται,	
Dual,	τιθώμεθον,	ἱστώμεθον,	διδώμεθον,	
	τιθῆσθον,	ἱστῆσθον,	διδῶσθον,	
	τιθῆσθον,	ἱστῆσθον,	διδῶσθον,	
Plur.	τιθώμεθα,	ἱστώμεθα,	διδώμεθα,	
	τιθῆσθε,	ἱστῆσθε,	διδῶσθε,	
	τιθῶνται,	ἱστῶνται,	διδῶνται,	

See below the *Obs.* III. about the deviating accentuation of this *conj.*

Opt.

Sing.	τιθείμην,	ἱσταίμην,	διδοίμην,	of
	τιθεῖο,	ἱσταῖο,	διδοῖο,	δεικνύω,
	τιθεῖτο,	ἱσταῖτο,	διδοῖτο,	
Dual,	τιθείμεθον,	ἱσταίμεθον,	διδοίμεθον,	
	τιθεῖσθον,	ἱσταῖσθον,	διδοῖσθον,	
	τιθείσθην,	ἱσταίσθην,	διδοίσθην,	
Plur.	τιθείμεθα,	ἱσταίμεθα,	διδοίμεθα,	
	τιθεῖσθε,	ἱσταῖσθε,	διδοῖσθε,	
	τιθεῖντο,	ἱσταῖντο,	διδοῖντο,	

See below *Obs.* III. about the Attic *opt.* *τίθοιτο, ἵσταιτο, δίδοιτο,* &c.

Imper.	τίθεσο, or τίθου,	ἵστασο, or ἵστω,	δίδοσο, or δίδου,	δείκνυσο,
	τιθέσθω, &c.	ἱστάσθω, &c.	διδόσθω, &c.	δεικνύσθω, &c.

Imperf.

Sing.	ἐτιθέμην,	ἱστάμην,	ἐδιδόμην,	ἐδεικνύμην,
	ἐτίθεσο, or ἐτίθου,	ἵστασο, or ἵστω,	ἐδίδοσο, or ἐδίδου,	ἐδείκνυσο,
	ἐτίθετο,	ἵστατο,	ἐδίδοτο,	ἐδείκνυτο,
Dual,	ἐτιθέμεθον,	ἱστάμεθον,	ἐδιδόμεθον,	ἐδεικνύμεθον,
	ἐτίθεσθον,	ἵστασθον,	ἐδίδοσθον,	ἐδείκνυσθον,
	ἐτιθέσθην,	ἱστάσθην,	ἐδιδόσθην,	ἐδεικνύσθην,

Plur.	ἐτιθέμεθα, ἐτίθεσθε, ἐτίθεντο,	ἱστάμεθα, ἵστασθε, ἵσταντο,	ἐδιδόμεθα, ἐδίδοσθε, ἐδίδοντο,	ἐδεικνύμεθα, ἐδείκνυσθε, ἐδείκνυντο,
PERF.	τέθειμαι,	ἕσταμαι,	δέδομαι,	
	τέθεισαι, &c.	ἕστασαι, &c.	δέδοσαι, &c.	of ΔΕΙΚΩ.
PLUSQ.	ἐτεθείμην,	ἑστάμην,	ἐδεδόμην,	

15. The following *moods* of the *perf.* are easily formed, viz. *infin.* τεθεῖσθαι, δεδόσθαι, *part.* τεθειμένος, *imper.* ἕστασο, &c. but the *conj.* and *opt.* are never met with.

FUT. 1.	τεθήσομαι,	σταθήσομαι,	δοθήσομαι,	
AOR. 1.	ἐτέθην,	ἐστάθην,	ἐδόθην,	of ΔΕΙΚΩ.

16. The syllable τε in ἐτέθην, τεθήσομαι, must not be mistaken for a *reduplicative augment*; it is the radical syllable θε which is changed, because of the θ in the termination, according to § 18. These words stand for ἐθέθην, θεθήσομαι.

Fut. 2. and 3. and *Aor.* 2. are wanting[3].

Medium.

Fut. 1.	θήσομαι,	στήσομαι,	δώσομαι,	
Aor. 1.	ἐθηκάμην,	ἐστησάμην,	ἐδωκάμην,	of ΔΕΙΚΩ.

17. The *aor.* ἐθηκάμην, ἐδωκάμην, and their *part.* are known only to the Ionic and Doric dialects; the other *moods* do not occur. Attic prose employs merely the *aor.* 2. of the *middle* voice of these verbs. Compare the *Obs.* to the *aor. act.* But the *aor.* 1. ἐστησάμην is much in use. See below *Obs.* II.

Indic.	*Aor.* 2.		
ἐθέμην, (ἔθεσο,) ἔθου, and so on,	* ἐστάμην,	ἐδόμην, (ἔδοσο,) ἔδου, and so on,	wanting.

is conjugated after the *imperf. pass.*

INF.	θέσθαι,	*στάσθαι,	δόσθαι,
PART.	θέμενος,	*στάμενος,	δόμενος,
CONJ.	θῶμαι,	*στῶμαι,	δῶμαι,
OPT.	θείμην,	*σταίμην,	δοίμην,
Imper.	(θέσο,) θοῦ.	*στάσο, στῶ.	(δόσο,) δοῦ.

18. All these are conjugated after the *pres. pass.* See below, *Obs.* III. about the Attic forms of the *opt.* and *conj.* (πρόσθοιτο, πρόσθωμαι, &c.).

19. The *infin.* keeps the accent even in composition, ἀποθέσθαι, ἀποδόσθαι. The *imper.* retains the accent in the *sing.* only when the *preposition* is but of one syllable; *ex. gr.* προσθοῦ, προσδοῦ, ἀφοῦ (of ἵημι): when the *prep.* has two syllables, the accent is removed on it, *ex. gr.* περίδου, ἀπόδου. In the *pl.* the accent always is on the *prep.* ἐπίθεσθε, πρόδοσθε, ἄφεσθε.

20. The *aor.* 2. *med.* of ἵστημι does not occur: it is stated here for the sake of analogy for other verbs, *ex. gr.* ἐπτάμην of ἵπταμαι (*Anom.* πέτομαι).

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[3] The *aor.* 2. and *fut.* 2. *pass.* are not possible in this formation, (except that some verbs in νυμι can form them of the radical verb, *Anom.* ζεύγνυμι,) and there is no *fut.* 3. of these verbs occurring; yet the anomalous *fut.* ἑστήξομαι (*Obs.* II. 4.) may be considered as such.

Verbal Adjectives.

θετέος, θετὸς,	στατέος, στατὸς,	δοτέος, δοτὸς,	of ΔΕΙΚΩ.

II.—*Observations to* ἵστημι.

1. The verb ἵστημι is divided between the transitive signif. *to place*, and the intrans. *to stand* (§ 113, 2). In the *act.* voice, the tenses which denote *to place* are,

the *pres.* and *imperf.* ἵστημι, ἵστην, *fut.* στήσω, *aor.* 1. ἔστησα:

those which denote *to stand*, are,

the *perf.* and *plusq.* ἕστηκα, ἑστήκειν, *aor.* ἔστην.

The *pass.* throughout means *to be placed;* but the *pres.* and *imperf.* ἵσταμαι, -μην, as *middle* voice, together with the *fut. med.* στήσομαι, signify sometimes *to place one's self*, and sometimes *to put up* (*to erect*, for instance, *a monument*). The *aor.* 1. *med.* always has the latter signif.

2. The *perf. act.* from its signif. is here not a *perf.*, but a *pres.* tense, and the *plusq.* of course an *imperf.* (§ 113. *Obs.* 11.)

ἕστηκα, *I stand;*
ἑστήκειν, *I stood;* ἑστηκὼς, *standing*, &c. [4]

3. In the *dual* and *pl.*, and in the collateral *moods*, there is generally an abbreviated form of the *perf.* and *plusq.*, which becomes the *pres.* tense in μι: this form being also peculiar to other verbs, is explained § 110, and is stated here merely to complete the verb ἵστημι.

Perf. plur. ἕστᾰμεν, ἕστᾰτε, ἑστᾶσι(ν),
dual, ἕστᾰτον,
plusq. plur. ἕσταμεν, ἕστᾰτε, ἕστᾰσαν,
dual, ἕστᾰτον, ἑστάτην,
conj. ἑστῶ, ᾖς, ᾖ, &c. *opt.* ἑσταίην,
imper. ἕστᾰθι, ἑστάτω, &c.
infin. ἑστάναι,
part. (ἑσταώς,) ἑστὼς, ἑστῶσα, ἑστὸς [5], *gen.* ἑστῶτος, *Ion.* ἑστέως, ῶτος,

so that this *perf.* and *plusq.* have assumed in most of their forms the formation and signif. of both the *pres.* and the *imperf.*

4. It is on account of this signif. of the *pres.* (and because the *fut.* στήσω means *I shall place*, στήσομαι, *shall place myself*,) that ἕστηκα, *I stand*, has produced a peculiar anomalous

fut. ἑστήξω or ἑστήξομαι, *I shall stand*,

with which you may compare a similar *fut.* in the *Anom.* θνήσκω.

5. But there is also for the transitive signif. a

perf. ἕστᾰκα, *I have placed*,

which belongs, however, to a later period. The old Attics use, in both significations, instead of the *perf.* the two *aor.* or a circumlocution. (See § 97. *Obs.* 6.)

6. There is in some editions of Homer the syncopated form of the *plusq.* 3 *pers. pl.* ἔστασαν in both the transitive and the intrans. signif.; but the correct reading seems to be ἕστασαν as usual in the sense of the *imperf. they were standing*, and

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[4] But in some compounds, of which the *middle* voice has the intrans. signif., the *perf. act.* may be conceived as a real *perf.* in English, *ex. gr.* ἀνίστημι, *I raise up*, ἀνίσταμαι, *I rise, stand up*, ἀνέστηκα, *I have risen, stand.* From this *perf.* denoting the *pres.* time the corrupt Greek has formed a peculiar *pres.* tense; hence 1 *Corinth.* 16, 13, στήκετε, *stand.*

[5] See about the irregular shortening of the *neuter* ἑστὸς, in Buttm. *Complete Gr. Gr.*, the verb ἵστημι in the *List of Verbs.*

ἔστασαν abbreviated for ἔστησαν, (of the *aor.* 1. ἔστησα,) as *aor. they placed,* (*Od.* σ. 307.) which, like other *aor.*, might be used in the sense of the *plusq. they had placed* (*Il.* μ. 56). Compare a similar abbreviation ἔπρεσε in the *Anom.* πίμπρημι.

7. There is also an Homeric abbreviation, ἔστητε, *you stand,* (*Il.* δ. 243. 246.) for ἐστήκατε or ἕστατε.

III.—*Obs. on the Conj. and Opt.*

1. The *conj.* and *opt.* of the verbs in μι have always in their regular formation the accent on the termination, whilst these *moods* in the common conjugation constantly throw the accent, whenever the termination allows it, on the preceding syllable (τύπτῃς, τύπτωμεν, τύπτοιμι, τύπτωνται, &c.). Thus τιθῶ, διδῶμεν, τιθεῖεν, τιθεῖντο, &c.

2. This accent arises from the circumstance that the syncope, which is essential in the verbs in μι, cannot well take place in these *moods;* for their characteristic is not in the terminations μεν, τε, μαι, &c., which they have in common with the *indic.*, but precisely in the vowel which precedes these terminations. This they cannot reject, but combine it with the vowel of the radical verb, and thus make it a long vowel, which, in conformity to the rule, takes the accentuation of the contraction (§ 28. *Obs.* 9).

3. This combination differs, however, from the usual contraction of the same *moods* in the verbs in άω, έω, ύω. The difference of the *opt.* in the two conjugations is obvious. In the *conjunctive* of contracted verbs the vowels εη, αη, οη, υη, coalesce in various ways; the *conjunctive* of the conjugation in μι is more simple. Verbs having η in the *indic.* (τίθημι, ἵστημι,) retain also throughout this η and the ῃ of the common *conjunctive;* but those in ωμι have ω and ῳ instead of η and ῃ (see the *paradigms*). The *conjunctive* ἱστᾷς, ἱστᾷ, which is also stated, belongs to the form ἱστάω, and is neither so good, nor so frequent, § 106. *Obs.* 5. See *Obs.* IV. about the Ionic resolution or lengthening of these forms.

4. The accentuation of the conjugation in μι does not differ from that of the usual barytone verbs; but the wish to make these *moods* conformable to analogy with regard to the accent, occasioned deviations in the *pass.* voice, which were more or less used in some verbs, and this induced us to state the regular form for uniformity's sake, and to render the deviations more sensible. In the two verbs τίθημι and ἵημι, (§ 108.) the Attics drop the radical vowel, and take the terminations of these two *moods* from the common conjugation, throwing the accent back wherever it can be done, so that these forms look exactly as if they were made of the *indic.* in ομαι. The difference in the *conjunctive* is simply in the accent:

τίθωμαι for τιθῶμαι,

aor. 2. *med.* πρόσθηται, πρόηται, &c.

but the *opt.* has the additional diphthong οι, *ex. gr.*

τίθοιτο, περίθοιντο, πρόοισθε.

(Compare below κάθημαι in ἧμαι, and μέμνημαι in μιμνήσκω.)

5. It is only the *opt.* of ἵσταμαι, which, preserving the regular diphthongs, takes this accentuation in all Greek writers,

ἵσταιο, ἵσταιτο, ἵσταισθε, ἵσταιντο,

but the *conj.* always is ἱστῶμαι, συνιστῆται, &c. These two *moods* in δίδομαι are, however, sometimes met with accented in the following way, which passes for an Atticism,

conj. δίδωται, *opt.* ἀπόδοιντο[6].

[6] Fischer on *Weller*, 2. 469, 470. 472. 484, 485. has collected instances even of Ionic writers, but they are far from being sufficient, and this Atticism is in general so fluctuating, that there is yet much room for further inquiries.

In all the other verbs which are conjugated like *ἵσταμαι* and *δίδομαι*, these two *moods* always are *proparoxytona*, *ex. gr.* *δύνωμαι, δύναιτο, ὄναιτο, ἐπίστηται*, from *δύναμαι, ὀνίναμαι, ἐπίσταμαι* (see the *Anom.*); *ὄνοιτο*, from the anomalous *ὄνομαι* (with the radical *o*). We also find in the verbs in *αμαι*, as in *τίθεμαι*, instances of their going over to the form *οίμην* : see the *Anom.* *μάρναμαι* and *κρέμαμαι*.

6. The verbs in *νμι* usually form these two *moods* from *ύω* (*δεικνύης, δεικνύοιμι*) : yet there are instances showing that they also followed the analogy of the others by taking merely *ῡ* instead of the double vowel : *opt.* *δαίνῡτο*, *Il. ω.* 665. *πήγνῡτο*, Plato *Phædr.* extr.; *conj.* 3 *pers. sing.* *σκεδαννῦσι*, (according to the old form *τύπτῃσι, τιθῇσι*,) *ibid. p.* 77. *d.*[7]

IV.—*Dialects.*

1. Much of what has been stated respecting the different dialects in the common conjugation is also applicable here ; *ex. gr.* the *iteratives* in *σκον*, which always have the radical vowel short before this termination, *ex. gr.*

imperf. *τίθεσκον, δίδοσκον, δείκνυσκον,*
aor. 2. *στάσκον, δόσκον,*

and the *infin.* *τιθέμεν, ἱστάμεν, ἱστάμεναι*, (for *τιθέναι, ἱστάναι*,) *θέμεν, θέμεναι, δόμεναι*, (for *θεῖναι, δοῦναι*,) *στήμεναι* for *στῆναι*, &c. ; and further the Ionic termination of the 3 *pers. pl.* in *αται, ατο*, *ex. gr.* *τιθέαται* for *τίθενται, ἐδιδόατο*, &c. That the Dorians have *ᾱ* instead of *η* in verbs whose radical is *α*, is a matter of course, *ἵστᾱμι, στᾶναι*.

2. Epic poets for the sake of the metre use the *infin.* *τιθήμεναι*, *part. pass.* *τιθήμενος*, and *διδοῦναι* for *διδόναι*, or retain the *redupl.* where it is not usual, *ex. gr.* *διδώσω*.

3. In the verbs in *ημι* of *άω* the Ionians are fond of changing the *α* before vowels into *ε*, *ex. gr.* *ἱστέασι* (for *ἱστάασι*, commonly *ἱστᾶσι*). Compare above § 105. *Obs.* 8. Hence they say in the 3 *pers. pl. pass.* *ἱστέαται*, (instead of *ἱστάαται*,) for *ἵστανται*, *Obs.* 1.

4. The Ionic omission of the *σ* in the terminations *σαι* and *σο* (*Obs.* III. to § 103.) occurs somewhat less frequently here : Herod. *ἐπίστεαι*, (for *-ααι*,) from *ἐπίσταμαι, ἐπίστασαι*, Hom. *θέο* for *θέσο*, *μάρναο* for *μάρνασο*, *δαίννο* for *ἐδαίννσο*.

5. The Dorians instead of *σι* have *τι*, in the *sing.* *τίθητι* for *τίθησι*, and in the *pl.* restoring the *ν*, (compare *Obs.* V. 4. to § 103.) *τιθέντι, ἱστάντι, διδόντι*, for *-εῖσι, ᾶσι, οῦσι*.

6. The Dorians and Epic poets cut off a syllable of the 3 *pers. pl.* of the *imperf.* and *aor.* 2. *act.* in *σαν*, and use merely the *ν* with a short or shortened radical vowel before it ; consequently instead of *εσαν—εν*, *ex. gr.*

ἔτιθεν for *ἐτίθεσαν*,

instead of *ασαν—αν*, *ex. gr.*

ἔφᾰν for *ἔφασαν*, (see *φημὶ*,)
ἔστᾰν, βὰν, for *ἔστησαν, ἔβησαν*,

instead of *οσαν, υσαν,—ον, ὖν*, *ex. gr.*

ἔδον, ἔδῦν, for *ἔδοσαν, ἔδῦσαν*.

7. The Ionians have instead of *ἐτίθην—ἐτίθεα* for the 1 *pers. sing.* of the *imperf.*

8. As the *conjunctive* of this conjugation (according to *Obs.* III. 2, 3.) is formed by a kind of contraction, it is resolved in the Ionic dialect into the accented radical vowel prefixed to the usual termination of the *conjunctive* in the following manner :

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[7] See below § 110, 6. (*φύην*,) and compare *ibid.* 7. *φθίμην*. The accentuation, which we have adopted above for the *pass.* form *δαίνῡτο, πήγνῡτο*, is grounded on the analogy of the instances stated in the preceding *Obs.* Compare above *λέλῡτο*, § 98. *Obs.* 9.

a.) Verbs with the radical vowel ε and α use alike the ε as radical vowel, (*Obs.* 3.) thus,

for τιθῶ, ῇς, &c. ῶμαι, &c.—τιθέω, τιθέῃς, τιθέητε, τιθέωσι, τιθέωμαι, &c., and for θῶ, θῇς, &c.—θέω, θέῃς, θέωμαι,

for ἱστῶ, στῶ, στῇς, &c.—ἱστέω, ἱστέῃς, στέω, στέῃς, στέωμεν, &c.

b.) Verbs with the radical vowel ο make it ω throughout ; thus for διδῶ, δῶ, δῷς, &c.—διδόω, δόω, δώῃς, &c.

9. The Epic poets also resolve like the Ionians, but can do it in two different ways according to the exigency of the metre :

a.) They lengthen the ε. This, according to the general principles, should be done only by ει, and thus they have θείω, θείῃς, θείωμεν, &c. for θῶ, &c., and στείω for στῶ. But where the vowel is η, they may either lengthen or double it, (§ 28. *Obs.* 3.) so that there is again an η instead of ε. This is commonly done in verbs with the radical vowel α : hence they have for στῶ, στῇς, στῇ, &c. στείω, στήῃς, στήῃ, but with respect to the radical vowel ε the usage is fluctuating, and we meet with both θείῃς, θείῃ, θείητε, and θήῃς, θήῃ[8].

b.) They shorten the characteristic vowel of the *conjunctive*, (according to § 103. *Obs.* V. 15.) but in general only when they lengthen the radical vowel ; thus,

θείομαι, στείομεν, for θέωμαι, στέωμεν,
στήετον, for (στῆτον,) στήητον,
δώομεν, for δώωμεν.

10. As the Epic poets make the 3 *pers. sing.* of all *conjunctives* in σι, (see above, § 103. *Obs.* V. 13.) there arise here forms which must carefully be distinguished partly from the *indic.* and partly from the 3 *pers. pl., ex. gr.* ἱστῇσι for ἱστῇ, δῷσι for δῷ.

11. The *opt.* is not resolved, except that the Ionians say θεοίμην for θείμην, as if of ΘΕΩ.

§ 108.—*Verbs in* μι *from* ῾ΕΩ, ᾽ΕΩ, ᾽ΙΩ.

There are among the rest of the *Anomalous verbs* in μι some little verbs, of which the root is partly ῾ΕΩ, partly ᾽ΕΩ, and ᾽ΙΩ, and which consequently may easily be mistaken one for the other, especially in compounds, when the *spiritus* is lost in part; *ex. gr.* προσεῖναι may come from εἶναι and εἶναι, whilst in ἀφεῖναι and ἀπεῖναι the *spiritus* may be recognised, but not in Ionic writers, who do not aspirate the consonant in these cases. The radical form ῾ΕΩ has three principal significations : 1.) *to send*, 2.) *place*, and 3.) *clothe*, *put on.* ᾽ΕΩ signifies *to be ;* and ᾽ΙΩ *to go.*

I. ῞Ημι, *῾to send, throw,᾽* from ῾ΕΩ.

1. This verb may throughout be compared with τίθημι, from

[8] The old grammarians do not agree on this point; hence we meet with both readings in the best editions, and also with a third one, which omits the *iota subscriptum* in the 2 and 3 *pers.* (θείης, θείη,) and thus completely assimilates them to the *opt.* But this reading does not appear well founded, and seems to rest only on the opinion that the ι had passed over to the preceding vowel (θέῃ, θείη). See *Obs.* V. 14. to § 103, and connect with the contents of the *Obs.* 8, 9. what has been there stated respecting the *conj. aor. pass.*

which it differs but little. The ι (according to § 106, 6.) supplies the *redupl.*; in the Attic language it is long. Whenever the short radical vowel ε is the initial, it may take the *augment*, being changed into ει (§ 84, 2).

Remark.—The comparison with τίθημι being presupposed, we barely state what tenses occur of this verb; it is rather uncommon as a simple primitive, and most of the forms mentioned here appear only in its compounds.

ACT. *Pres.* ἵημι, ἵης, &c. 3 *pers. pl.* ἵᾶσι(ν) or ἱεῖσι(ν), the former a contr. of ἱέασι, comp. τιθέασι.

Inf. ἱέναι, *part.* ἱείς, *conj.* ἱῶ, *opt.* ἱείην, *imper.* (ἵεθι,) commonly ἵει of ἹΕΩ, as τίθει of ΤΙΘΕΩ.

Imperf. ἵην, and (of ἹΕΩ.) ἵουν, COMPOUND ἀφίουν or ἠφίουν, (see § 86, *Obs.* 2.) 3 *pers. pl.* ἠφίεσαν.

Perf. εἷκα[1], *plusq.* εἵκειν.

Fut. ἥσω, *aor.* 1. ἧκα, (§ 106, 10.) *Ion.* ἔηκα.

Aor. 2. ἦν, &c. (not used in the *sing.*, it is supplied by the *aor.* 1.) *pl.* ἕμεν, ἕτε, ἕσαν, commonly with the *augment*, εἷμεν, εἷτε, εἷσαν (καθεῖμεν, ἀνεῖτε, ἀφεῖσαν).

Inf. εἶναι, *part.* εἷς, *conj.* ὦ.

Opt. εἴην, *pl.* εἶμεν, εἶτε, εἶεν, for εἴημεν, &c.

Imper. ἕς.

Conjugate in the same way particularly the *compounds*; *ex. gr.* ἀφεῖναι, ἀφῶ, ἄφες, &c. *opt. pl.* ἀνεῖμεν for ἀνείημεν, &c.

PASS. and MEDIUM, compare τίθημι, for instance,

Pres. ἵεμαι, *perf.* εἷμαι, μεθεῖμαι, μεθεῖσθαι, μεθείσθω, &c.

Aor. 1. *Pass.* ἔθην, commonly with the *augment* εἴθην, *ex. gr.* ἀφείθην, *part.* ἀφεθείς, &c.

Aor. 1. *Med.* ἡκάμην (more in use than the same *aor.* of τίθημι, yet only in the *indic.*).

Aor. 2. *Med.* ἕμην, commonly with the *augment* εἵμην, *ex. gr.* ἀφεῖτο, ἐφεῖντο[2],

from which ἕσθαι, ἕμενος, (προέσθαι, ἀφέμενος,) *conj.* ὧμαι.

Imper. οὗ (ἀφοῦ, πρόοῦ, πρόεσθε, &c.). See p. 186.

Verbal Adjectives, ἑτέος, ἑτὸς (ἄφετος, &c.).

2. Compare the *Obs.* III. and IV. to the preceding § about the *Attic conj.* and *opt.*, *ex. gr.* πρόωμαι, πρόηται, ἵοιτο, ἀφίοιντο,

[1] Like τέθεικα. There is a more uncommon form, ἕωκα, with the intercalated ω, according to § 97. *Obs.* 2. of which the *pass.* ἀφέωνται occurs in the New Testament. See Buttm. *Lexilogus*, I. p. 296.

[2] The accent is not drawn back, because of the *augment*; see § 84. *Obs.* 4.

πρόοισθε, and about the dialects, *ex. gr.* ἀφέω, ἀφείω, for the *conj.* ἀφῶ, ᾖσι for the 3 *pers. sing. conj.* ᾖ.

3. There is, however, a peculiar Ionic-Attic form of the *imperf.* in -ειν instead of -ην in the compounds: προΐειν, *Od.* κ. 100. ἠφίειν, Plato *Euthyd.* 51. See Buttm. *Complete Greek Grammar.*

4. We must also notice the Homeric *fut.* and *aor.* ἀνέσει, ἀνέσαιμι, &c. according to another more regular formation, but which occur only in the compound with ἀνὰ, and, as it appears, merely when this *prep.* signifies *back, again.*

5. There is a primitive verb ΄ΙΩ assumed as theme, especially the compounds ΑΝΙΩ, ΜΕΘΙΩ. But the forms which belong hither, and are chiefly Ionic and poetical, rest mostly on the accent[3]. We may, however, rank more safely among these forms Homer's ξύνιον, and the Ionic μεμετιμένος of ΜΕΤΙΩ, (*imperf.* μετίετο or ἐμετίετο,) *Ion.* for ΜΕΘΙΩ, commonly μεθίημι, μεθίετο, μεθειμένος.

II. εἶσα, *I placed,* and ἧμαι, *I sit.*

1. A defective verb, of which the following forms occur in its *transitive* signification, but only in particular fixed meanings, *to erect a building, lay an ambush,*

Aor. 1. εἶσα, *med.* εἰσάμην,

where the diphthong properly is the *augment;* whence the *part.* ἕσας, (*Od.* ξ. 280.) and for the sake of the metre *infin.* ἕσσαι, (ἐφέσσαι,) ἕσσατο, and with the syllabic *augment* ἐέσσατο, (*Od.* ξ. 295.) which forms are liable to be mistaken for the similar ones of ἕννυμι:—but the diphthong ει served also to strengthen the other forms, *imper.* εἶσον, *part.* εἴσας, εἰσάμενος. The *fut. med.* εἴσομαι occurs but rarely. Whatever is wanting is supplied by ἱδρύω.

2. But the *perf. pass.*, which mostly has the power of an intransitive *pres.* tense, is

ἧμαι, *I sit.*

Pres. ἧμαι, ἧσαι, ἧσται, &c. 3 *pers. pl.* ἧνται (*Ion.* ἕαται, *Epic* εἵαται).

Imperf. ἧμην, ἧσο, ἧστο, &c. 3 *pers. pl.* ἧντο (*Ion.* ἕατο, *Epic* εἵατο).

Infin. ἧσθαι, *part.* ἥμενος, *imper.* ἧσο, ἥσθω, &c.

[3] If we write, for instance, the 2 *pers. sing. pres.* μεθιεῖς, it belongs to ΄ΙΕΩ, but μεθίεις to ΄ΙΩ.

3. The compound *κάθημαι* is, however, more in use. This does not take the *σ* in the 3 *pers.* except when it has not the syllabic *augment* in the *imperf.*; thus

κάθημαι, 3 *pers.* *κάθηται*,
ἐκαθήμην or *καθήμην*, 3 *pers.* *ἐκάθητο* or *καθῆστο*,
Infin. *καθῆσθαι*[4], *part.* *καθήμενος*, *imper.* *κάθησο*,
Conj. *κάθωμαι*, *ῃ*, *ηται*, &c. *opt.* *καθοίμην*, 3 *pers.* *κάθοιτο* (compare § 107. *Obs.* III. 4).

Later writers employ also for the 2 *pers.* the form *κάθῃ*, and in the *imper.* *κάθου*, for *κάθησαι*, *κάθησο*. The Ionians have in their usual way a *τ*—*κάτημαι*, 3 *pers. pl.* *κατέαται*, &c.

4. Whatever is wanting, is supplied by *ἕζεσθαι* or *ἵζεσθαι*, and its compound with *κατά*.

III. Ἔννυμι, (Ion. *εἵννυμι*,) *I clothe, put on*, follows the conjugation of *δείκνυμι*, and has its deficiencies supplied by the theme ΈΩ. See § 112, 14.

When not compounded, this verb is merely poetical, and we find the

Fut. *ἕσω*, *ἕσσω*, *aor.* *ἕσσα*, *infin.* *ἕσαι*, *ἕσσαι*, *med.* *ἑσσάμην*,
perf. pass. *εἷμαι*, *εἶσαι*, *εἷται*, &c. whence the 3 *pers. pl. plusq.* *εἵατο* (*Il.* *σ.* 596.)—and of the form *ἕσμαι*, *plusq.* 2 *pers.* *ἕσσο*, 3 *pers.* *ἕστο*,

and with the syllabic *augment*, *aor.* *ἐέσσατο*, *plusq.* *ἕεστο*.

The compound *ἀμφιέννυμι* is used in prose:

Fut. *ἀμφιέσω*, *Attic* *ἀμφιῶ*, *aor.* 1. *ἠμφίεσα*, *ἀμφιέσαι*,
Perf. pass. *ἠμφίεσμαι*, *ἠμφίεσαι*, *ἠμφίεσται*, &c. *infin.* *ἠμφιέσθαι*.

The compound with *ἐπὶ*, commonly without eliding the *ι*, is likewise used; *ex. gr.*, *aor.* 1. *med.* *ἐπιέσασθαι*.

IV. *εἰμὶ*, *I am*, of ΈΩ.

1. The usual conjugation of this verb is the following:

Pres.	*Sing.*	*εἰμὶ*,	*εἶς*, commonly *εἶ*,	*ἐστὶν*, *ἐστὶ*,
	Dual,	——	*ἐστὸν*,	*ἐστὸν*,
	Pl.	*ἐσμὲν*,	*ἐστὲ*,	*εἰσὶν*, *εἰσὶ*,

Infin. *εἶναι*, *part.* *ὤν*, (*gen.* *ὄντος*,) *οὖσα*, *ὄν*,
Conj. *ὦ*, *ᾖς*, *ᾖ*, *ἦτον*, *ἦτον*, *ὦμεν*, *ἦτε*, *ὦσι*(*ν*),
Opt. *εἴην*, *εἴης*, *εἴη*, *εἴητον*, *εἰήτην*, *εἴημεν*, seldom *εἶμεν*, *εἴητε*, seldom *εἶτε*, *εἴησαν*, commonly *εἶεν*[5].

[4] Be careful to observe in the compounds the difference in the accentuation of *κάθημαι* and *καθῆσθαι*, just as in *κεῖμαι*. (§ 109. II.)

[5] The particle *εἶεν*, *well! be it so!* appears to have arisen from the 3 *pers. sing.* *εἴη*, for it requires the *sing.* whether you supply *τοῦτο* or *ταῦτα*.

Imper. ἴσθι[6], ἔστω[7], *Du.* ἔστον, ἔστων, *pl.* ἔστε, ἔστωσαν or ἔστων,
Imperf. Sing. ἦν, ἦς, commonly ἦσθα[8], ἦν,
Dual, — ἦτον, or ἦστον, ἤτην, or ἤστην,
Pl. ἦμεν, ἦτε, or ἦστε, ἦσαν.

The *fut.* is formed as *med.*:

ἔσομαι, 2 *pers.* ἔσῃ or ἔσει, 3 *pers.* ἔσεται, commonly ἔσται, *infin.* ἔσεσθαι, &c.

Verbal adj. (*neuter*) ἐστέον (συνεστέον, &c.).

2. There is, moreover, of the *med.*

1 *pers. sing. imperf.* ἦμην,

the same with the *act.*, but of less frequent occurrence in the old writers. See about a pretended 3 *pers. pl.* εἵατο, for ἧντο, *Od. ν.* 106. Buttm. *Complete Gr. Gr.* The 2 *pers. sing.* of the *imper.* ἔσο, ἔσσο, is found in Doric and Epic writings.

3. The present εἰμὶ, &c. is enclitical, but is only used as such when it merely is the *logical copula* (connecting the predicate with the subject); whenever it denotes *a being, an existence,* or has a particular emphasis, it retains its accent. The 3 *pers. sing.* in particular then has it on the first syllable; *ex. gr.* θεὸς ἔστιν, ἔστι μοι δοῦλος. It is also always in this form ἔστιν after the unaccented particles ὡς, οὐκ, εἰ, and after τοῦτο and ἀλλὰ, when these words have the apostrophus, οὐκ ἔστι, τοῦτ' ἔστιν. Else, when the encliticality is barely prevented, (see § 14, 5.) the accent is on the final syllable; *ex. gr.* λόγος ἐστὶ, ἀγαθὸς δ' ἐστίν. The 2 *pers.* εἶ or εἶς never is enclitic, but the dialectic form ἐσσὶ is so (4).

4. There is no verb in which the dialects differ more than in this. We simply mention those particulars which do not follow of course from what was stated in this respect in the *Obs.* to § 103.

Pres. *Doric sing.* ἐμμὶ, ἐσσὶ, ἐντὶ, which also serves for the 3 *pers. pl.* εἰσί:—*Ionic* 2 *pers. sing.* also ἐσσὶ, 1 *pl.* εἰμὲν, 3 *pl.* ἔασι(ν):—there is likewise a poetical form ἐμὲν for ἐσμέν.

Imperf. *Ionic* sometimes ἦα and ἔα, 2 *pers.* ἔας, 3 *pers.* ἦε or ἦεν, 2 *pers. pl.* ἔατε, &c. and sometimes ἔον, (the 1 *pers.* in Homer,) of the primitive form 'ΕΩ, and ἔσκον. The Attic form of

the 1 *pers.* ἦ for ἦν,

[6] This must not be confounded with ἴσθι, *know!* See in the following § οἶδα.
[7] Plato, *Rep.* 2. p. 361. has a singular form ἤτω.
[8] With later writers ἦς. Compare § 103. *Obs.* V. 12.

comes from the form ἔα. Instead of the 3 *pers. sing.* ἦν, Epic poets have likewise the lengthened ἤην and ἔην[9]. By a singular anomaly the Dorians have ἦε for the same 3 *pers.* The 3 *pers. pl.* is *Ion.* ἦσαν, and *Doric* ἔσαν[10].

Infin. old and *Ionic* ἔμεν, ἔμεναι, ἔμμεν, ἔμμεναι,
Doric ἦμεν and ἦμες[11].

Lastly, the Ionians make of the primitive form ΈΩ *part.* ἐὼν, (with the accent on the final syllable,) *conj.* ἔω, *opt.* ἔοιμι.

5. In the compounds of this verb the *prep.* takes the accent, whenever it is not contrary to the general rules (see *Obs.* I. to § 103); for instance, πάρειμι, 2 *pers.* πάρει, but παρῆν, (because of the *augment*,) παρέσται, (because of the *syncope*,) παρεῖναι, (ibid. *Obs.* I. 4, 3.) *conj.* παρῶ, ῇς, ῇ, &c., and the *opt.* 3 *pl.* παρεῖεν, because of the formation in μι. The *part.* too keeps the accent; *ex. gr.* παρών. (See below § 117. about πάρα, ἔνι, &c. for πάρεστι, &c.)

V. εἶμι, *I go*, of ΄ΙΩ.

1. The radical vowel of this verb is ι, which lengthened becomes ει, and is attended with many an anomaly in form and signification. The conjugation of what is in use, is as follows:—

Pres. *Sing.*	εἶμι,	εἶς, commonly εἶ,	εἶσι(ν),
Dual,	—	ἴτον,	ἴτον,
Plur.	ἴμεν,	ἴτε,	ἴασι(ν),

Infin. ἰέναι,
Part. ἰὼν, always with the accent on the final syllable, like the *part. aor.* in other verbs.
Conj. ἴω, *opt.* ἴοιμι or ἰοίην,
Imper. ἴθι, (in compounds εἶ, as πρόσει, &c.) ἴτω, &c.
3 *pers. pl.* ἴτωσαν, or ἰόντων,

Imperf. *Sing.*	ἤειν,	commonly ἤϊα,	or ᾔα,
	ἤεις,		or ἤεισθα,
	ἤει,		or ἦειν[12], (*Ion.* ἤϊε or ἤϊεν,)

[9] *Il.* λ. 762. has ἔην for the 1 *pers.*, which is doubtful. See Buttmann's *Complete Gr. Gr.* p. 551. *Note.*

[10] That ἦν is also quoted for ἦσαν, rests on a few passages of poets, where ἦν is construed with a *plural*, but preceding it, as τῆς δ' ἦν τρεῖς κεφαλαὶ, *Hesiod*, Θ. 321. in which case it is a peculiarity of syntax. See below, § 129. *Obs.* 2.

[11] Both Doric forms are also the 1 *pers. pl. imperf.*

[12] Chiefly only before vowels.

Plur. ἦειμεν, or ἦμεν,
ἦειτε, or ἦτε,
ἦεσαν (*Ion.* ἤϊσαν, Homer ἦσαν).

The *dual*, according to the analogy of the 2 *pers. pl.*

Med. (with the signif. *to hasten, hasten on* or *away*,) is used only in the *pres.* and *imperf.*

ἴεμαι, ἱέμην,

and is conjugated like ἴεμαι (of ἵημι).

Verb. adj. ἰτέος, ἰτὸς, or ἰτητέος, ἰτητός.

2. The compounds take the accent in the same way as those of εἰμὶ, *ex. gr.* πάρειμι, πάρει, and thus agree with the same *persons* in that verb, as does the 3 *sing.* πάρεισι with the 3 *pl.* in εἰμί.

3. This verb is the only instance of a verb in μι having ι for its radical vowel [13]. As the verbs with the radical vowel ε keep this vowel in the *pl.*, but change it into η in the *sing.*, so does εἶμι lengthen the ῐ into ει (εἶμι, εἶσι, ἴμεν, ἴτε, like τίθημι, ησι, εμεν, ετε). In the *infin.* ἰέναι, and in the *med.* ἴεμαι, &c. the ε is a mere intercalation; it should properly be ἴναι, ἴμαι, (as τίθημι, -έναι, -εμαι,) and the old and Epic *infin.* ἴμεν, ἴμεναι, (like τιθέμεν or τιθέναι,) agree with this analogy. The Homeric *opt.* εἴην, (*Il.* ω. 139. *Od.* ξ. 496.) is perfectly analogous with ει instead of ῑ, according to the analogy of φῡ́ην: see § 107. *Obs.* III. 6. with the *Note*. Tradition has also admitted one instance of the *opt.* ἰείην, like τιθείην in *Il.* τ. 209, according to the literal analogy of ἰέναι (τιθέναι). Homer has εἶσθα instead of εἶς or εἶ.

4. No tenses but those stated above are in use in the common language; this verb is really a defective one. The active forms which we have mentioned belong to the mixed anomalous verb ἔρχομαι, ἦλθον, (see the *Anomalous Verbs*,) and supply some of its less usual forms.

5. There is a singular anomaly in this verb in point of signification; the *pres.* εἶμι conveys the meaning of the *fut. I shall* or *will go*, without any genuine exception but in Epic poets and later writers. This εἶμι thus supplies the *fut.* ἐλεύσομαι, (see the *Anom.* ἔρχομαι,) which, owing to its heaviness, particularly in compounds, is less used [14].

[13] The *pl.* of δέδια, and the *aor.* 2. *med.* ἐφθίμην, (see the *Anom.* δεῖσαι, φθίω,) are isolated syncopated forms, which follow the same analogy (compare § 106. *Obs.* 8).

[14] This is by no means confined to the Attics; see, for instance, Herod. 3, 72. (πάριμεν,) Hom. *Il.* κ. 450. Only that in Homer there are also instances of its being the *pres.* (*ex. gr. Od.* κ. 191.) but there are no genuine instances of this in the

6. The other *moods* of εἶμι, whose nature allows it, may also convey the meaning of the *fut.*, though this does not immediately appear in accessary or dependent sentences, in which they generally are employed [15]. It is most distinctly seen in the *part., ex. gr.* παρεσκευάζετο ὡς ἀπιὼν, *he equipped himself as one who will go away* [16]. But in the generality of instances all the other *moods* and the *part.* have the signif. of the *pres.*, and are thus used for the same *moods* of ἔρχομαι, to which they are commonly preferred, as being less heavy.

7. The anomalous accent of ἰὼν must not mislead the learner to mistake this participle for an *aorist.* The same anomaly takes place in the Ionic ἐὼν of εἰμὶ and in κιών. See the *Anom.* κίω [17].

8. Instead of the *imperf.*, which we have given above, ancient grammarians have another, εἶν, εἶς, εἶ, ἶμεν, ἶτε, ἶσαν, and along with it an *aor.* 2. ἶον, ἶες, &c., to which they erroneously annex the *part.* ἰὼν, merely for the sake of its accent. Whatever occurs of these forms is barely Epic, and fluctuates like other old *præterites* between the signif. of the *imperf.* and of the *aor.*; but we never meet with any except the 3 *pers.*

ἶε or ἶεν, ἶτην, ἶσαν [18].

Grammarians alone supplied thus the two other forms according to analogy [19].

9. Out of these two simple *præterites* arose in common use two more complete forms, viz. from ἶον, with the Epics ᾖϊον or ᾖον, and from εἶν, in common language, the ᾖειν mentioned above. This last form at the same time became ᾖϊα or ᾖα, which is the Ion., just as in τίθημι, ἐτίθην gave the Ion. ἐτίθεα,

Attics, at least in prose; for those are not genuine which may be expressed in English by a *pres.*, though the sense unquestionably points to the *fut.*; for instance, *I am now going home*, instead of *I will, shall go home, am on the point of going home.*

[15] *Ex. gr.* Thuc. 5, 7. Ἐνόμιζεν, ἀπιέναι, ὁπόταν βούληται, *he thought he should be able to go away when he liked*, where we also could say in English, *he hoped to go away.*—Again, after ὄμνυμι, *ex. gr.* ὤμοσεν, ἀπιέναι, *juravit se abiturum, he swore to go away.* See also Plato *Phæd.* 103.

[16] It is plainly the *fut.* in Xenoph. K. A. 2, 3. extr. Ἥξω συσκευασάμενος, ὡς ἀπάξων ὑμᾶς εἰς τὴν Ἑλλάδα, καὶ αὐτὸς ἀπιὼν ἐπὶ τὴν ἐμαυτοῦ ἀρχήν.

[17] The *part.* ἰὼν may be considered as a *præterite*, in connexions like *ex. gr. Il. α.* 179. οἵκαδ' ἰὼν—Μυρμιδόνεσσιν ἄνασσε. But we shall show in § 145. *Obs.* 7. that evident *pres.* tenses are thus employed. There is no true *part. aor.* but ἐλθὼν (see *Anom.* ἔρχομαι).

[18] If ἄπιμεν, πρόσισαν, and the like, be found as *imperf.* in the editions of prose-writers, they are either false readings (*ex. gr.* ἶμεν for ᾖμεν) or the incorrect language of later writers.

[19] εἶν, namely, bears the same relation to εἶμι and ἶσαν, as ἐτίθην to τίθημι and ἐτίθεσαν.

and in εἰμὶ, (*I am,*) ἦν became the Ion. ἦα, with this difference, that this ἤϊα, ᾔα, continued also in use in the Attic language, along with ᾖειν. Very incorrectly the old grammarians stated this ἤϊα, ᾔα, as a *perf.*, and ᾖειν as a *plusq.* derived from it, though the signification militated against it, and there are no other characteristic forms of a *perf.* ἤϊα, (in —ασι, —έναι, *part.* —ὼς,) occurring any where[20]. This *imperf.* ᾔα, ᾔεις, &c. has chiefly continued in use to supply the place of the *imperf.* ἠρχόμην of ἔρχομαι, which, because of its equivocal meaning, ἄρχομαι having the same *imperf.*, was seldom employed[21].

10. We must further notice in the Epic language another *medial* form: but without including the accessary idea of *haste:*

Fut. and *aor.* 1. εἴσομαι, εἰσάμην,

which are both liable to be mistaken for the similar forms of

[20] Compare with this ᾖειν and ἤϊον as a lengthening of εἶν and ἴον, the form ἠείδειν for ᾔδειν or εἴδειν in the following *Section*, under οἶδα. For the reading ᾖειν with the *iota subscriptum* has unquestionably been introduced by grammarians merely for the sake of this derivation from ἤϊα, and the lengthening itself is owing to the wish of applying the *augment* without preventing the syllable ει being recognised. But the forms ᾖειμεν, ᾖειτε, ᾖεσαν, which really occur, have undoubtedly been introduced solely by the seeming analogy of the *plusq.*, since in the beginning ἤϊμεν, ἤϊτε, ἤϊσαν, were alone used; hence the latter form (ἤϊσαν) has really continued in the Ionic dialect.

[21] It will be proper to give some examples of ᾔα as *imperf.:* Plato *Rep.* 5. *init.*, where Socrates relates a conversation, and after having stated the question of the interlocutor, 'what kinds of malice he meant,' continues, Καὶ ἐγὼ μὲν ᾔα τὰς ἐφεξῆς ἐρῶν—, ὁ δὲ Πολέμαρχος ἐκτείνας— —προσηγάγετο — καὶ ἔλεγεν ἅττα—. Here any language which makes a distinction between *aor.* and *imperf.* absolutely requires the *imperf.: in eo eram ut dicerem,*—'*j'allois dire*' in French, and in English, *I was going to say.*—*Xenoph.* K. Π. 5, 4, 10. 11. (5, 6.) where the conversation of two persons meeting together is related: Ὁ Κῦρος— εἶπεν, Ἐγὼ δὲ πρὸς σὲ, ἔφη, ἐπισκεψόμενος, ὅπως ἔχεις, ἐπορευόμην (a various reading has ἤϊα instead of ἔφη without ἐπορευόμην). Ἐγὼ δέ γ', ἔφη ὁ Γαδάτας, καὶ μὰ τοὺς θεοὺς, σὲ ἐπαναθεασόμενος ἤϊα.—Plato *Charm. init.* Ἧκον μὲν τῇ προτεραίᾳ—ἀπὸ τοῦ στρατοπέδου· οἷον δὲ διὰ χρόνου ἀφιγμένος ἀσμένως ᾔα ἐπὶ τὰς συνήθεις διατριβὰς, καὶ δὴ καὶ εἰς τὴν Ταυρέου παλαίστραν—εἰσῆλθον, καὶ αὐτόθι κατέλαβον, κ. τ. λ. The first lines here, as in the introduction of others of Plato's *Dialogues*, describe the existing circumstances at the time of the occurrence; ᾔα ἐπὶ τὰς διατριβὰς denotes, as the *pl.* shows, a duration, and is consequently an *imperf.;* but immediately with the action, εἰς τὴν Ταυρέου παλαίστραν εἰσῆλθον, begins the fact related in the *aor.*—Demosth. *c. Steph.* I. p. 1106, is also clearly an *imperf.;* for the preceding ἔγνωσαν is a time past, and the following, Ἐγὼ δὲ, εἴ τις ἠδίκει με, ἐπὶ τοῦτον ᾔα, is the well-known hypothetical statement, where *imperf.* denote the present time; consequently ᾔα as a necessary *imperf.* cannot be changed. But this passage being rather involved, let us take Herod. 2, 42. where the conditional or contingent, Ἔγωγε ἂν οὐκ ἤϊα—πολλαχῇ τε ἂν ἴσχον ἐμεωυτὸν, stands without any premises, and, as the context shows, cannot possibly be time past. These and other distinct passages, in which the natural order of thoughts, and the known practice of the language, suggest the *imperf.*, must serve as a foundation to judge of passages in which the *aor.* may appear more proper, and the same with other passages of the ancients, where real *imperf.* stand in a connexion which leads us to expect an *aor.*, since it frequently happens that the action, which our mind conceives as rapidly performed and past, may be considered by the speaker in its duration, or in its co-existence with another action related by him, when it must, of course, be expressed in the *imperf.*

εἴδω, especially since Homer also has ἐείσατο without eliding the vowel of the *prep.* καταείσατο, *went down.*

§ 109.

The following verbs must likewise be stated here:

I. Φημὶ, *I say*, of ΦΑΩ.

PRES. *Sing.* φημὶ, φῂς, φησὶ(ν),
Dual, — φατὸν, φατὸν,
Pl. φαμὲν, φατὲ, φᾶσὶ(ν),
INFIN. φάναι, PART. φὰς,
CONJ. φῶ, OPT. φαίην, *Imper.* φάθι,
Imperf. Sing. ἔφην, ἔφης, commonly ἔφησθα, ἔφη,
Dual, — ἔφατον, ἐφάτην,
Pl. ἔφαμεν, ἔφατε, ἔφασαν, (poetically ἔφαν,)
Fut. φήσω, *aor.* 1. ἔφησα.

The *med.* φάσθαι, ἐφάμην, (*imper.* φάο for φάσο in Homer,) is used as well as a few *perfects* of the *pass.* voice, like πεφάσθω, (*be it said,*) πεφασμένος.

Verbal adjectives, φατέος, φατός.

1. The *pres. indic.*, with the exception of φῂς, is enclitic according to § 14. The compounds are accented σύμφημι, συμφῂς, ἀντίφημι, ἀντιφῄς.

2. With respect to the signif. of this verb, we must distinguish 1.) the general one, *to say*, 2.) the more particular ones, *to affirm, assert, pretend, concede*, and the like. The *pres.* φημὶ includes both; but in the first signification it is chiefly the *pres.* and *imperf. act.* with all their *moods*, which are in common use, the rest is supplied by the *Anom.* εἰπεῖν, &c. which see. The *fut.* and *aor.* φήσω, ἔφησα, have preferably the more particular significations, which in the *imperf.*, *infin.*, and *part. pres.*, to avoid ambiguity, are more usually expressed either by φάσκειν, which else is not used in prose, or by the *middle* voice [1].

3. We have arranged and denominated the forms of this verb as their formation requires; but with respect to its use, we notice further that the *imperf.* ἔφην commonly is likewise *aor.* and may be interchanged with εἶπον as perfectly synonymous. To this ἔφην must be joined the *infin.* φάναι, which in a narrative

[1] For instance, ἔφη σπουδάζειν, *he said that he was in haste*, ἔφασκε σπουδάζειν, *he pretended to be in haste*, φάσκων, *pretending, asserting*; οὐ φάμενος, *denying* (for οὔ φημι, is exactly the contrary of φημὶ, *I affirm, assert*, see § 148. *Obs.* 2).

is always used in the sense of the *præterite*. If in the affirmative we say, for instance, ἔφη ὁ Περικλῆς, *Pericles said*, we say *in sermone obliquo*, φάναι τὸν Περικλέα, *Pericles* (*is reported*) *to have said*. Whenever the *infin. pres.* is required, λέγειν or φάσκειν, which we mentioned before, must be employed.

4. In the language of daily intercourse an *aphæresis* (subtracting from the beginning of a word) has given rise to the following forms,

ἠμὶ, *say I*, (*'inquam,'*) the French *dis-je*,

on repeating one's self in a lively speech; and the same in the *imperf.* ἦν, ἦ, for ἔφην, ἔφη, (φῆν, φῆ,) merely in such locutions, as

ἦν δ' ἐγὼ, *said I*,
ἦ δ' ὅς, *said he*,

in relating a conversation; and to this must be added the Epic

ἦ, (*he* or *she said*,)

after having related a speech by way of a transition to the continuance of a narrative.

II. κεῖμαι, *I lie*, of ΚΕΙΩ, ΚΕΩ.

PRES. κεῖσαι, κεῖται, &c. 3 *pers. pl.* κεῖνται,
Infin. κεῖσθαι, *part.* κείμενος, *imper.* κεῖσο, &c.
Conj. κέωμαι, κέῃ, &c. *opt.* κεοίμην,
Imperf. ἐκείμην, ἔκεισο, ἔκειτο, &c.
Fut. κείσομαι,
Compounds κατάκειμαι, κατάκεισο, &c. but the *infin.* κατακεῖσθαι.

1. The Ionians also have of the radical verb ΚΕΩ, κέεται, κέονται, κέεσθαι, besides other forms, as κείαται, κέαται, for κεῖνται, and the *iterative* κέσκετο.

2. The *act.* form κείω, κέω, in Homer, conveys the meaning of the *fut.*, *I will lie down*. See below the *Note* to δήω in the *Anom.* ΔΑ.

3. This verb, according to some grammarians, had no *conjunctive mood;* hence we find here and there κεῖμαι, κεῖται, in the sense of the *conjunctive*, *ex. gr.* διάκειμαι, Plato *Phæd.* 84. and κεῖται in Homer, where other critics read κῆται.

4. Along with its simple meaning, κεῖμαι is also considered as a *perf. pass.* of τίθημι: hence all its compounds correspond in their signification to the compounds of τίθημι, *ex. gr.* ἀνατίθημι, *I consecrate*, ἀνάκειμαι, *I am consecrated*[2].

[2] The difference between this and the real *perf. pass.* of τίθημι is simply that it denotes the continued *passive* state, and hence has not generally as the other the

III. Οἶδα, *I know*, of εἴδω.

1. The old verb εἴδω properly signifies *to see;* a few of its tenses only signify *to know.* None of the forms of one signification occur in the other; and as the forms which mean *to know* have many other anomalies, it is of great practical use to learn them here separately. Look for it in the sense of *to see* in the list of *Anomalous Verbs* under εἴδω and ὁράω.

2. Οἶδα is properly the *perf.* 2. of εἴδω, like ἔοικα, Ionic οἶκα, of εἴκω, (*I have seen, perceived,*) but has the power of a *pres.* tense in the signification of *to know,* and the *plusq.* has, of course, that of the *imperf.* (see below, § 113. *Obs.* 10.) The 2 *pers.* οἶδας and the whole *pl.* οἴδαμεν, οἴδατε, οἴδασι, are of very rare occurrence in the Attics as the regular conjugation of οἶδα, which is supplied by syncopated forms; as,

PRES. *Sing.* οἶδα, οἶσθα[3], οἶδε(ν),
Dual, —, ἴστον, ἴστον,
Pl. ἴσμεν, ἴστε, ἴσᾱσι(ν),
Infin. εἰδέναι, *part.* εἰδώς, υῖα, ὸς,
Conj. εἰδῶ, *opt.* εἰδείην,
Imper. ἴσθι[4], ἴστω, &c.
IMPERF. *sing.* ᾔδειν, *Att.* ᾔδη, *I did know,*
(*Comp.* § 113. ᾔδεις, commonly ᾔδεισθα, *Att.* ᾔδησθα,
Obs. II. 2.) ᾔδει, *Att.* ᾔδειν, and ᾔδη,
Pl. ᾔδειμεν, or ᾖσμεν,
ᾔδειτε, or ᾖστε,
ᾔδεσαν, or ᾖσαν,
Fut. εἴσομαι, more rarely εἰδήσω, *I shall know* or *learn.*
Verbal adj. (*neuter,*) ἰστέον.

The *aor.* and the true *perf.* are supplied from γιγνώσκω.
See the list of *Anomalous Verbs.*

3. The Ionians and Dorians have ἴδμεν for ἴσμεν: the Epics ἴδμεναι and ἴδμεν for εἰδέναι, and instead of the *plusq.* ᾔδειν they also have a lengthened form, for instance, 2 *pers.* ἠείδεις, ἠείδης, 3 *pers.* ἠείδει, ἠείδη, (*Il.* χ. 280. *Od.* ι. 206. Apoll. Rh. 2, 822.) and Herod. (1, 45.) has with a shortened termination ἤειδε, see

subject of the *act.* with ὑπὸ or πρὸς connected with it, for instance, συντίθημι, *I put together, compose,* συντέθειται ὑπ' αὐτοῦ, *it has been put together, composed by him,* σύγκειται, *it is composed, consists of.*

[3] A syncopated form instead of οἴδασθα, οἴδ-σθα. See *Obs.* V. 12. to § 103.—There is an evidently incorrect, yet old and Attic form οἶσθας, see Pierson *ad Mœr.* 283.

[4] Which must not be confounded with ἴσθι from εἰμί.

the *Note* to page 201.—Homer has instead of ἦσαν—ἴσαν with the first syllable shortened (*Od.* δ. 772).

4. Formerly grammarians used to mention here a particular verb,

ἴσημι,

to which they gave all the above forms beginning with ι, and these were considered as syncopated; the forms οἶδα, εἰδέναι, were merely stated in the list of *Anomalous Verbs* under εἴδω. The Doric dialect has indeed a verb ἴσαμι, ἴσης, ἴσατι, but supposing even that all those forms are derived from it, usage has most certainly intermixed them, and the popular language of both old and later times has constantly employed in the *sing.* οἶδα, and in the *pl.* ἴσμεν. The above mixed conjugation is, therefore, best calculated for a Grammar which is to teach the practice of the language.

5. But on looking a little more narrowly into the anomalies of the Greek language, we soon perceive that those forms actually belong to οἶδα or εἴδω. It is obvious that the Ionic ἴδμεν did not come from ἴσμεν: the latter, conformably to general analogy, (see § 23.) rather came from the former, and ἴδμεν as well as the *infin.* ἴδμεναι evidently belong to εἴδω, and not to ἴσημι. Add to this the striking analogy, not only of the language in general, which so readily transfers the forms of the *perf.* by means of a syncope to the conjugation in μι, (see § 110, 9.) but also the analogy of this verb itself, as no one can deny that the forms of the *plusq.* ἦσμεν, ἦστε, differ from ἤδειμεν, ἤδειτε, barely by this syncope. Now ἴσμεν, ἴστε, stand exactly in the same relation to οἴδαμεν, οἴδατε, for the difference of the very changeable vowel in this and similar verbs is of no weight whatever. The *imper.* ἴσθι was submitted, exactly like κέκραχθι, ἄνωχθι, to similar abbreviations, (§ 110, 9.) as well as the 3 *pers. pl.* ἴσασι[5], from which the collateral form ἴσημι appears to be derived.

[5] The point is completely decided by some striking analogies, especially ἐπέπιθμεν and εἴκτην, which are compared below, § 110, 9. But it will not be amiss to review here the analogy of all the forms proceeding from ἔοικα and οἶδα. Just as πείθω makes πέποιθα, so do εἴκω and εἰδω make ἔοικα, and properly also ἔοιδα, the ε supplying the place of the *redupl.* (§ 84. *Obs.* 6.) A shortened form

οἶκα, οἶδα,

passed from the first verb into the Ionic dialect, and the second into the common language. But the complete form ἔοικα, ἔοιδα, by changing οι into ι, and by contraction, (as it were of εἶκα, εἶδα,) produced

the *part.* εἰκὼς, εἰδὼς, and

the *moods* εἰδῶ, εἰδείην, stated above, 6. The written language itself furnishes the

6. The syllable *ει* instead of *οι* in the other *moods* of *οἶδα* has in its favour the analogy of *ἔοικα*, (Ion. *οἴκα*,) *εἰκὼς* (*Anom.* *εἴκω*). See the *Note* below.—Here too we plainly see the transition to the conjugation in *μι*: for, whilst the *part.* *εἰδὼς* continues in the usual analogy, the *conj.* and *opt.* take the terminations of that conjugation, *εἰδῶ*, (circumflexed,) *εἰδείην*. But the Epic poets may shorten the long vowel of this *conjunctive*, and neglect its accent as readily as in other *conjunctives*: *ἵνα εἴδομεν* for *εἰδῶμεν*.—The radical vowel *ι* was also shortened, *conj.* *ἰδέω*, *part.* *ἰδυῖα* (Homer[6]).

A GENERAL VIEW OF THE ANOMALY OF VERBS.

§ 110.—*Syncope and Metathesis.*

1. It is true that whatever deviates in language from the larger mass of what is regular, still follows some analogy even in this deviation; but this, especially in a dead language, is not always apparent, a variety of instances of the usage in common life, and of the different dialects, not having been assimilated to the language of books. Such isolated instances, which can only be learned and remembered singly, constitute anomaly in

proof that practice retains sometimes several forms at once, and sometimes a single one; the *part.* of *ἔοικα* occurs in the three forms, *ἐοικὼς*, *εἰκὼς*, *οἰκὼς*, but that of *οἶδα* occurs only in one, *εἰδώς*.—The *plusq.* required a new *augment*: *ἔοικα* commonly took it according to the analogy of *ἑορτάζω ἐώρταζον*, *ἐφκειν*: but there was likewise a regular *plusq.* with the syllable *οι* shortened. This appears from the *pass.* form, (of the *perf.* *ἔϊγμαι*, *plusq.* *ἠΐγμην*,)

3 *pers. plusq.* *ἤϊκτο*, without the *augment* *ἔϊκτο*.

In the same way arose from *ἔοιδα*,

plusq. (*ἠΐδειν*,) *ᾔδειν*.

To this was added the *syncope*, which, as we shall see below, produced out of *ἔοικα*, (altering the vowel,)

the 1 *pers. pl.* of the *perf.* *ἔοιγμεν*, 3 *dual* of the *plusq.* *ἐΐκτην*,

and out of *οἶδα*, (with the same alteration,) the forms

(*οἶδ-σθα*) *οἶσθα*,

ἴδμεν and *ἴσμεν*, *ἴστε*,

but in the *plusq.* out of *ᾔδειν*

ᾖσμεν, *ᾖστε*, *ᾖσαν*.

Homer's *ἴσαν* (instead of *ἴδ-σαν*) differs from this *ᾖσαν*, (instead of *ᾔδ-σαν*,) merely in the omission of the *augment*.—The accent, moreover, shows that *ἴσασι* did not come from *ἴσημι*, since the 3 *pers. pl.* of *ἴσημι* must necessarily be *ἰσᾶσι*, (see *ἵστημι*,) and this is confirmed by the additional analogy of the verb *ἔοικα*,

ἔοικα, —(*οι* into *ι*, *ἔϊκ-σασιν*,) *εἴξασιν*,

οἶδα, —(*οι* into *ι*, *ἴϊδ-σασιν*,) *ἴσασιν*.

Both are Attic forms instead of the regular *ἐοίκασι*, *οἴδασι*, which establishes the common anomaly of the termination *σασι*, instead of the generally prevailing final syllable *ασι* of the *perf.*

[6] To facilitate the use of most Dictionaries and Indexes, we observe that all the above statements must be looked for in the *pres.* tenses of *εἴδω*, *εἰδέω*, and *ἴσημι*, and in their compounds.

its strictest meaning; but deviations which occur in several instances are consequently smaller analogies, which ought properly to be added in particular rules and conjugations to the more general ones. This, however, would be rather inconvenient; those smaller anomalies and isolated instances are, therefore, investigated separately, and considered as the anomaly of the language, which in the Greek verb in particular is very considerable.

2. Part of this anomaly has already been stated as exceptions; the rest is arranged in an *Alphabetical List.* But to promote individual observation, and guard against a mere *mechanismus,* not only the smaller analogies to which these deviations conform are mentioned under the head of each verb in the *List,* but we previously review some classes which comprise a greater variety of instances.

3. A main class of deviations is produced by *syncope.* The conjugation in μι being, as we have seen above, a kind of syncopated form, those parts of a common verb which agree with that conjugation must be ranked in this class of anomaly.

4. Some verbs drop the vowel out of their root, *ex. gr.* πέλω, 3 *pl. imperf.* ἔπελε or ἔπλε, πελάω, *aor.* 1. *pass.* ἐπλάθην, πέτομαι, *fut.* πτήσομαι[1]. There are two things principally to be attended to here:—

a.) In some verbs the *aor.* 2. is formed merely in this way, πέτομαι, (*imperf.* ἐπετόμην,) *aor.* 2. ἐπτόμην, ἐγείρω ἐγείρομαι, *aor.* 2. ἠγρόμην, (*I woke,*) ἀγείρω, *part. aor.* 2. *med.* ἀγρόμενος (*assembled;* but *part. pass.* ἀγειρόμενοι, *who are assembling*). Further ἔσχον and ἔσπον, (see ἔχω and ἔπω,) and ἤλυθον, ἦλθον (see ἔρχομαι).

b.) This syncope is most natural after a *redupl.:* hence πιπράσκω from περάω, πίπτω from ΠΕΤΩ, μίμνω from ΜΕΝΩ, and in the *perf.,* as δέμω, *perf.* (δεδέμηκα,) δέδμηκα, (see, however, other similar forms at 11. under *Metathesis,*) πέπταμαι from ΠΕΤΑΩ, see πετάννυμι. See also μέμβλεται in μέλω. Hither belong also the *aor.* ἐκεκλόμην and ἔπεφνον from κέλομαι and ΦΕΝΩ with a double *augment* according to § 83. *Obs.* 7.

5. The most usual syncope is that of the connecting vowel[2],

[1] Many instances, which seemingly belong to this syncope, are more properly ranked under a metathesis. See below, 11, 2.

[2] That we call this a syncopated formation, merely because the usual connecting

of which the principal instances will be investigated, viz. under A the *pres.* and *imperf.*, under B the *aor.*, and under C the *perf.*

A) In the *pres.* and *imperf.* (when this continues to be the *imperf.*) the syncope takes place in οἶμαι, ᾤμην, for οἴομαι, ᾠόμην, and in the Epic ῥῦσθαι, ἔρυσθαι, ἔρῡτο, for ῥύεσθαι, ἐρύεσθαι, ἐρύετο, (see ἐρύω,) compare also below in the *List* σεύω, and ἔδμεναι from ἔδω. Hither belongs likewise the Epic στεῦται, στεῦτο, (*to strive, threaten,*) and (according to § 106. *Obs.* 6.) all the verbs in μι.

6. Several verbs have (B) an *aor.* with this syncope, which must be compared with the *aor.* 2. or considered as such. In the 1 *pers. act.* nothing remains as termination but the ν, and as this can take place only with a vowel preceding, it produces a form which mostly agrees with the *aor.* 2. of the conjugation in μι in all its *moods* and *part.* And the vowel of these *aor.*, whether long or short, whether α or η, conforms generally to the *perf.* 1. of the same verb, and remains unchanged in all its *persons* and *moods*, except that η and ω are commonly changed in the *opt.* into ει, αι, οι, and in the *part.* into ει, ᾱ, ου. Thus,

σβέννυμι, ΣΒΕΩ, ἔσβηκα,—ἔσβην, ἔσβημεν, σβῆναι, σβείην.
βαίνω, ΒΑΩ, βέβηκα,—ἔβην, ἔβημεν, βῆναι, βαίην, βῆθι.
διδράσκω, δέδρᾱκα,—ἔδρᾱν, ἔδραμεν, δρᾶναι, δραίην, δράς[3].
κτείνω, ἔκτᾰκα,—ἔκτᾰν, ἔκτᾰμεν, κτάναι, κταίην, κτάς.
γιγνώσκω, ἔγνωκα,—ἔγνων, ἔγνωμεν, γνῶναι, γνοίην, γνούς.
βιόω, βεβίωκα,—ἐβίων, ἐβίωμεν, βιῶναι, βιώην, βιούς.
φύω, πέφῡκα,—ἔφῡν, ἔφῡμεν, φῦναι, φῡνην[4] for φυίην, φύς.

See the more complete *aor.* of this kind in ἁλίσκομαι, βιβρώσκω, δύω, πέτομαι, σκέλλω, τλῆναι, φθάνω, and isolated and uncommon forms in βάλλω, γηράσκω, κλάω, οὐτάω, πλέω, πτήσσω.

Obs. 1. We observe further:

1.) The inflection of those *aorists* follows ἔστην with regard to the long vowel (§ 106, 7, 1).

2.) in ἔδρᾱν, (δέδρᾱκα,) a long α takes the place of η, on account of the preceding ρ: compare γηρᾶναι from γηράσκω; see the *Anom.*

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vowel does not appear, without intending to assert that it had been there primitively and dropped, follows already from what we stated, § 106. *Obs.* 6, 7.

[3] The length of the α appears from instances like the close of an anapæstic verse of Aristoph. (*ap. Herodian. Piersoni*, p. 465.) δεῦ | ρο δ' ἂν οὐκ | ἀπέδρα- | μεν, and from the Ionismus ἔδρην. Compare with it particularly γηρᾶναι, in the *Anom.* γηράσκω. We see that the ρ, which every where preferably has ᾱ after it, also prevails here.

[4] Theocr. 15, 94. where formerly the reading was incorrectly φυῆ. Compare above, § 107. *Obs.* III. 6.

3.) the *aor.* ἔφθην (φθάνω) is the only one which does not take the vowel of the *perf.* ἔφθᾰκα, (*aor.* 1. ἔφθᾰσα,) but that of the *fut.* φθήσομαι.

4.) the *aor.* ἔπλων, on account of its coming from πλώω, (not πλόω,) is the only one which retains the ω in the *participle* πλώς, (ἐπιπλώς, *Il.* ζ. 291.) and which undoubtedly had ῶντος (for οὺς, ὁντος). The same is ἐβίων, the only one in common language which has φ instead of οι, in contradistinction from βιοίην, (*opt. pres.*) and in more ancient poets occur also ἀλφήν, γνφήν.

5.) the shortened 3 *pers. plur.* in ν, instead of σαν, has, like ἔστην, the vowel before ν always short, *ex. gr.* βάν, ἔδρᾰν. See § 107. IV. b.

Obs. 2. As we have seen above, § 106, 107. that the termination θι of the *imper.* belongs likewise to the syncopated formation, since it has an immediate connexion with the root, the *imper.* of the above forms, as far as it occurs, is formed in the same way; *ex. gr.* βῆθι, δρᾶθι, γνῶθι, δῦθι (*pl.* βῆτε, δῦτε, &c.). Thus the following four *imper.* in θι and its abbreviation ς (§ 106, 4.) must be ranked among the *aor.* mentioned here, viz.

πῖθι, κλῦθι, σχὲς, φρές.

See in the *List*, πίνω, κλύω, ἔχω, φρέω.

7. To these *aor. act.* must be added a corresponding *pass. aor.* in μην, σο, το, &c., which thus corresponds to the *aor.* 2. *med.* of the regular conjugations. But it must be remembered, 1.) that most instances have not the *medial*, but the *perf. pass.* signif.; 2.) that with regard to the vowel they conform to the *perf. pass.*; and, 3.) that they are exclusively confined to the most ancient poets. Some of them actually belong to one of the mentioned *aor. act.* as *pass.*, viz.

ἐβλήμην, *opt.* βλείμην,—of ἔβλην, (ξυμβλήτην,) see βάλλω,
ἐκτάμην, κτάσθαι, κτάμενος,—from ἔκταν, see κτείνω.

See also in the *List* in the proper place the forms

συγγνοῖτο, οὐτάμενος, and in reference to the mentioned
κλῦθι, the old *part.* κλύμενος.

Whence it follows that those which follow the same analogy without any *act.* form occurring, must be considered in the same light; *ex. gr.*

πνέω, πέπνῡμαι, — (ἐπνύμην,) ἄμπνῦτο,
λύω, λέλῠμαι, — (ἐλῠμην,) λύτο,
φθίω, ἔφθῐμαι, — ἐφθῐμην, φθίμενος, *opt.* φθίμην.

See the *List*. See also ἐπλήμην in πίμπλημι, ἔνασθε in ναίω, ἐσσύμην in σεύω, ἐχύμην in χέω, and the *part.* κτίμενος, πτάμενος, (in πετάννυμι,) θύμενος, ἁρπάμενος.

8. Neither must the syncopated *aor. pass.*, having a consonant before their termination, (ἔλεκτο, δέχθαι, &c.) be separated from them. They are derived from the simple theme of the verb, and when this simple theme is at the same time the usual one, they distinguish themselves from the *imperf.*

and the *moods* of the *pres.* tense barely by this syncope, on account of which they also agree exactly, like the preceding, with their *perf.* and *plusq. pass.* without a *redupl.*, with which tenses they may be compared, but with which they must not be confounded. In their *act.* and *pass.* and *medial* signif. they all follow the *pres.* in *μαι*, and they too belong exclusively to the most ancient poetry,

δέχομαι, ἐδεδέγμην, ἐδέδεξο, &c. δεδέχθαι,—*aor. syncope*, (ἐδέγμην,) ἔδεξο, ἔδεκτο, *infin.* δέχθαι, *imper.* δέξο.

μίγνυμι, (ΜΙΓΩ,)—(ἐμίγμην,) μίκτο.

λέξασθαι,—(ἐλέγμην,) λέξο, λέκτο, λέχθαι.

πάλλω,—(ἐπάλμην,) πάλτο, &c.

ὄρνυμι, (ΟΡΩ,)—*imper.* ὄρσο, ὤρμην, ὦρτο, *infin.* ὄρθαι, *part.* ὄρμενος, and some others like ἔγεντο for ἐγένετο, εὖκτο, (see εὔχομαι,) ἄλτο, (see ἄλλομαι,) ἐλέλικτο, (see ἐλελίζω,) ἵκμενος, ἄρμενος.

Obs. 3. That the *σ* is dropped in terminations beginning with *σθ*, is understood of course here as in the *perf. pass.* Hence δέχθαι, ὄρθαι. Hither belong also the *dual* μιάνθην, (see below, *μιαίνω*,) and dropping two consonants, πέρθαι (see below, πέρθω [5]).

Obs. 4. When the *indic.* of these *pass. aor.* retains its *augment* in any verb, of which the *redupl.* is the simple *augment*, it cannot be distinguished from the *plusq.* in point of form : ὦρμην, ἐκτάμην, ἐφθίμην, ἐσσύμην.

9. Lastly (C) in the *perf.* and *plusq.* lengthened forms are sometimes shortened by this syncope, and when such *perf.* have, as we shall see in § 113, the signif. of the *pres.*, they have a 2 *pers. imper.* with the termination *θι* (§ 106, 4. with the *Obs.* 8). This is the case with

κέκραγα,—κέκραγμεν, ἐκέκραγμεν, *imper.* κέκραχθι, (see κράζω,)

ἄνωγα, (see the *List*,)—ἄνωγμεν, *imper.* ἄνωχθι.

εἰλήλουθα,—εἰλήλουθμεν, Epic forms for ἐλήλυθα (see ἔρχομαι).

The syllable *οι* from *ει* generally becomes *ι* through this syncope,

πέποιθα, from πείθω,—ἐπέπιθμεν, (Homer,)

ἔοικα, from εἴκω,—ἔοιγμεν, 3 *pers. dual*,

[5] These considerations will enable us to appreciate the merit of the usual statement, that not only λέκτο, δέχθαι, &c. but also βλῆσθαι, κτίμενος, &c. are instances of *perf.* and *plusq.* rejecting their *redupl.* It is obvious that λέκτο, δέγμενος, are in the same predicament with λύτο, κτίμενος, and these again with βλῆσθαι, κτάμενος. But to separate the latter from the *act.* βλήτην, ἔκταν, would be contrary to all grammatical criticism. All the above forms must, therefore, be placed in one category ; they are *aor.* like ἔκταν, ἔβην, and explained by their syncopated formation, which in one part of their forms contains the formation in *μι*.

Perf. ἔϊκτον, *plusq.* ἐίκτην, all poetical forms, and this proves the correctness of our afore-stated derivation from ἴσμεν, &c. viz.

οἶδα, (from εἴδω,)—ἴδμεν or ἴσμεν, ἴστε, 3 *pers. plusq.* Epic ἴσαν, *imper.* ἴσθι,

Infin. Epic ἰδμέναι for εἰδέμεναι, (commonly εἰδέναι,) with the Att. *plusq.* ᾖσμεν, ᾖστε, ᾖσαν, for ᾔδειμεν, ᾔδειτε, ᾔδεσαν. See about the forms from ἔοικα and οἶδα, the *Note* to § 109. III. 5.

Obs. 5. When through this syncope the consonant of the radical form comes before a τ in the termination, this τ, because of the similarity of sound with the terminations of the *pass.* (τέτυφθε, ἔφθαρθε, and the like,) sometimes becomes a θ. Thus the rest of the *persons* of the *imper.* ἄνωχθι become instead of

ἀνώγετε, ἀνωγέτω,—ἄνωχθε, ἀνώχθω, and of the *perf.*

ἐγρήγορα, ἐγρηγόρατε,—ἐγρήγορθε,

(see ἐγείρω,) and this accounts most naturally for the Epic πέποσθε, (see below, πάσχω,)

πέπονθα, πεπόνθατε,—πέποσθε,

that is to say, as soon as the θ came before the τ, it was changed into σ, (as ἴδμεν, ἴστε,) and the ν was dropped, (πέποστε,) which was erroneously made a *pass.* πέποσθε.

10. This syncope is more natural whenever the characteristic of the verb is a vowel. But, as we have seen in § 97, 7. it is but in a very few verbs that this vowel is pure before the termination α of the *perf.*, *ex. gr.* in

δέδια, (see δεῖσαι in the *List*,) whence *perf. pl.* δέδιμεν, δέδιτε, for δεδίαμεν, τε,

Plusq. ἐδέδιμεν, ἐδέδιτε, ἐδέδισαν, for ἐδεδίειμεν, τε, ἐδεδίεσαν,

Imper. δέδιθι,

and as some of the *perf.* in ηκα, when shortened by the Epic poets, have their radical vowel (α) before the termination, βέβηκα, (βέβαα,) βεβάασι, βεβαὼς, this ancient form and this syncope jointly serve to account for such *perf.* in the Attic and common language in the *dual* and *pl.* of the *indic.* and in the *infin.*, *ex. gr.* of τέτληκα, (see the *Anom.* τλῆναι,) ΤΕΤΛΑΑ—τέτλᾰμεν, &c. *infin.* τετλάναι (for τετλα-έναι). This agrees perfectly with the *pres.* of the conjugation in μι, ἵσταμεν, ἱστάναι: hence most of the other parts of the conjugation in μι adopt this form of the *perf.* thus,

Perf. τέτλᾰμεν, τέτλᾰτε, τετλᾶσι(ν),
dual, τέτλᾰτον,
Plusq. pl. ἐτέτλᾰμεν, ἐτέτλᾰτε, ἐτέτλᾶσαν,
dual, ἐτέτλᾰτον, ἐτετλάτην,
Infin. τετλάναι, (short α,)

Imper. τέτλαθι, τετλάτω, &c.
Opt. τετλαίην.

The *conjunctive* of this verb is not used in this form; we give that of βέβηκα, βέβαμεν, &c.

Conj. βεβῶ, ῇς, ῇ, &c.

The *part.* alone does not follow the conjugation in μι, but is contracted of αὼς—ὼς, so that the *masc.* and *neut.* became homonymous, (αὼς and αὸς, *gen.* αὸτος, contracted ὼς, ῶτος,) and this contracted form has a peculiar *fem.* in ῶσα, *ex. gr.* of βέβηκα, *part.* βεβηκὼς, νῖα, ὸς,

βεβὼς, βεβῶσα, βεβὸς,
gen. βεβῶτος.

Of these *perf.* there is none in common use but the *sing. indic.* of the *perf.* and *plusq.* (τέτληκα, ας, ε,—ἐτετλήκειν, εις, ει): all the other parts have the above collateral forms, which mostly are more in use than the regular ones. See in the *List*, besides τλῆναι and βαίνω, θνήσκω, τέθνηκα, and above in ἵστημι, (§ 107. *Obs.* II. 2, 3.) the *perf.* ἕστηκα.

Obs. 6. We observe further,

a. that except the 3 *pers. pl.* of the *perf.* (τετλᾶσι, τεθνᾶσιν, ἑστᾶσιν, &c.) the α is short in all the other forms, the short vowel of the termination having been removed by *syncope*, not contracted with the radical vowel; and that consequently we ought not to write τετλᾶναι, τεθνᾶναι, ἑστᾶναι[6].

b. that it is only the contracted *part.* which has the *fem.* σα: the Epics employed it regularly in νῖα in the resolved form, *ex. gr.* βεβαὼς, βεβάνῖα,—βεβὼς, βεβῶσα.

c. that the termination αὼς, *neuter* αὸς, of the *part.* (§ 27, 10.) becomes εὼς in the Ionic dialect, (see ἵστημι, § 107. *Obs.* II. 3.) which is the usual Attic form in τεθνεὼς, of θνήσκω (see the *List*, and compare further πεπτὼς, πεπτεὼς, in the *Anom.* πίπτω, and βεβρὼς in βιβρώσκω).

11. Sometimes a *metathesis* of the vowel with a liquid, (§ 19. *Obs.* 2.) changes the radical verb, chiefly, in two cases:

1.) In the *aor.* 2. see § 96. *Obs.* 7. and compare also the *Anom.* ἁμαρτάνω, and τέρπω.

2.) In several verbs, of which the simple theme has a liquid for its characteristic, *ex. gr.* in the root ΘΑΝ, *aor.* ἔθανον, *fut.* θανοῦμαι, a transposition of the vowel ΘΝΑ takes place to facilitate the conjugation; hence

[6] The quantity in comedy, *ex. gr.* τεθνάναι, Aristoph. *Ran.* 1012. shows that the short α was in common use. But this did not prevent poets, particularly an old one like Æschylus, from employing in the *infin.* for the sake of the metre, the contracted form τεθνᾶναι (*Agam.* 550). The Epic *infin.* τεθνάμεναι, τεθνάμεν, are explained on comparing them with § 107. *Obs.* IV. 1.

τέθνηκα, τέθναμεν, &c. and this transposition in some verbs produces the new usual *pres.*, in this instance *θνήσκω*. The same is done with the root ΜΟΛ. But owing to the difficult pronunciation of *μλ*, a *β* is inserted between these letters in the middle of the word, according to § 19. *Obs.* 1. *μέμβλωκα* for *μέμλωκα*, and the *μ* itself is changed in the beginning of the word into a *β*, *βλώσκω*[7]. This supposition renders the analogy of the three following verbs evident and complete,

θνήσκω, θανοῦμαι, ἔθανον, τέθνηκα, (ΘΑΝ, ΘΝΑ,)
θρώσκω, θοροῦμαι, ἔθορον, (ΘΟΡ, ΘΡΟ,)
βλώσκω, μολοῦμαι, ἔμολον, μέμβλωκα, (ΜΟΛ, ΜΛΟ,)

which see in the *List;* and the defective forms *ἔπορον, πέπρωται,* (see below *πορεῖν,*) belong together in the same way[8].

Under this metathesis can be ranked with perfect certainty only those verbs in which the transposed vowel is recognised in some forms, as the *α* in *τεθνάναι, τεθναίην,* and the *ο* in *μέμβλωκα*. But where there is merely an *η*, it may appear doubtful whether we are to call it a metathesis, or simply a syncope; *ex. gr.* whether it be *δέμω,* (ΔΕΜ, ΔΜΕ,) *δέδμηκα,* or (like *νέμω, νενέμηκα,*) *δέμω,* (*δεδέμηκα,*) *δέδμηκα*. Hither belong with a differently formed *pres.*

τέμνω, fut. τεμῶ, aor. ἔτεμον, perf. τέτμηκα,
κάμνω, fut. καμοῦμαι, aor. ἔκαμον, perf. κέκμηκα.

Yet a more distinct analogy appears to class these verbs in the category of a metathesis, (ΤΕΜ, ΤΜΕ, ΚΑΜ, ΚΜΑ,) and this is still more certain with respect to the verb *καλέω*, though the succession *καλέω, καλέσω, κέκληκα,* seems to point to a bare syncope. The *fut. καλέσω*, or with the best Attic writers *καλῶ*, is unquestionably the *fut.* of the primitive ΚΑΛΩ, (compare § 95. *Obs.* 12.) but the usual *pres. καλέω* comes only from the *fut.* as the Ionic *pres. μαχέομαι* does from the *fut. μαχέσομαι, —οῦμαι* (see § 95. the second *Note* to *Obs.* 16). The radical form ΚΑΛΩ gave *κέκληκα* by the same transposition, (ΚΑΛ, ΚΛΑ,)

[7] Exactly in the same relation are *βλᾰ́ξ* to *μαλακὸς, βλίττω,* (*I squeeze out,*) to *μέλι*: see Buttm. *Lexilogus*, II. 108. And a still stronger analogy for *μολεῖν, μέμβλωκα, βλώσκω,* is afforded by the following two instances, *μόρος,* (*death,*) *φθισίμβροτος, ἁμαρτεῖν, ἀμβροτεῖν, ἀβροτάζειν.*

[8] The corresponding radical form of *βιβρώσκω* has been preserved only in the *verbal subst. βορά.*

as the above *perf.:* hence the poets have also, corresponding to the form θνήσκω from ΘΑΝΩ, a *pres.* κικλήσκω. Thus

καλέω, κικλήσκω, *fut.* καλῶ, *perf.* κέκληκα, (ΚΑΛ, ΚΛΑ.)

See in the *List* βάλλω βέβληκα, σκέλλω ἔσκληκα.

Obs. 7. When by *transposition* two vowels meet together, a *contraction* ensues; for instance, κεράω has in *fut.* and *aor.* short α, (κερᾰσω, κερᾰσαι,) but by *transposition* Ion. κρῆσαι, Att. (after the ρ) κέκρᾶκα, &c. See also πελάω, περάω. The same *contraction* takes place in the *root* of the verb ταράττω, (short α,) which being *transposed* θράττω, (long α,) and στορέννυμι—στρώννυμι. See both these verbs in the list of the *Anom.*

§ III.—*New Themes derived from the Tenses.*

1. There is another, but not very common species of anomaly, when any other than the *pres.* becomes a new theme, partly because it could be taken in the sense of the *pres.*, and partly because it was more familiar to the ear than the *pres.* This occurs only with the *perf.* and the *aor.* 2. *act.* and *pass.;* for we have assigned their proper place in § 96. *Obs.* 9. to those forms which, by an irregular assumption of the characteristic ϛ, used to be derived from the *fut.*

2. A. The *perf.* having frequently the signif. of the *pres.* (as we shall see in § 113.) it sometimes actually forms a new *pres.*, but chiefly only in the Doric dialect, or with Epic poets.

Thus we read in Theocr. (15, 58.) δεδοίκω for δέδοικα, *I fear,* (*Anom.* δεῖσαι,) and in Homer κεκλήγοντες (*Anom.* κλάζω). Hence the *imperf.* in ον derived from *perf.; ex. gr.* Hesiod, ἐπέφυκον, (as if from ΠΕΦΥΚΩ,) from πέφυκα, to which also belong the 3 *pers.* like γέγωνε, ἀνήνοθε, ἄνωγε, which in Homer are not only *perf.* (that is to say, *pres.* tenses,) but frequently also *imperf.* (or *aor.*) Hither belong likewise the *fut.* ἑστήξω (see § 107. *Obs.* II. 4.) and τεθνήξω (*Anom.* θνήσκω).

Obs. 1. The statement of this anomaly is rendered rather difficult by the circumstance, that we have unquestionable vestiges of part of the Dorians having given to several *persons* of the actual *perf.* in general, terminations similar to those of the *pres.:* as the *infin.* γεγάκειν, Pind. (*Anom.* γίγνομαι,) δεδύκην, (for -ειν,) Theocr. instead of δεδυκέναι, πεπόνθης, πεφύκη, (for -εις, ει,) instead of ας, ε, Theocr.; and the *part.* in ων, ουσα, instead of ὼς, ῦια, *ex. gr.* πεφρίκοντας, Pind. μεμενάκουσα, (from μεμένηκα,) Archimed. See Buttm. *Complete Gr. Gr.* § 88. *Obs.* 11. and 14. § 111. *Obs.* 2.—*Reduplicated aor.* like πέπιθον, ἄραρον, &c. (§ 83. *Obs.* 7. § 85. *Obs.* 2.) are erroneously considered as belonging hither.

Obs. 2. The accent of some Epic *part.* and *infin.* points likewise to a *perf. pass.* having assumed the form of a *pres; ex. gr.* ἀκηχέμενος and ἀκαχήμενος, ἀκάχησθαι, under ἀκαχίζω, ἀλάλημαι — ἀλάλησθαι, ἀλαλήμενος, ἐληλάμενος, ἀρηρέμενος, ἐσσύμενος, see under ἐλαύνω, ἀραρίσκω, σεύω.

3. B. The *aor.* 2. produces in some verbs a new formation as if from *ἐω*, and the *aor.* 2. *act.* in particular, because of the *infin.* in *εῖν*.

It cannot be presupposed that there have been verbs *εὑρέω*, *τυχέω*, &c. but the *aor.* *εὗρον*, *εὑρεῖν*, *ἔτυχον*, *τυχεῖν*, gave birth to the formation *εὑρήσω*, *εὕρηκα*, *τετύχηκα*, &c. which produced, but later, a *pres.*, see *εὑρίσκω*, *τυγχάνω*, and similar forms in *μανθάνω*, *βλαστάνω*, *γίγνομαι*, &c.

In some other verbs, of which the *aor.* 2 *pass.*, as *deponens*, has an *act.* signif., there was a *perf.* in *ηκα* formed of *ην* in the same way:

ἐῤῥύηκα, from *ἐῤῥύην*, (*I flowed,*) see *ῥέω*,
κεχάρηκα and *κεχάρημαι*, from *ἐχάρην*, (*I rejoiced,*) see *χαίρω*,
δεδάηκα and *δεδάημαι*, from *ἐδάην*, (*I learned,*) see ΔΑ.

§ 112.—*Anomalous Mutability of the Root.*

1. By far the greatest part of the anomalies of the Greek verbs consists in the intermixture of forms derived from different themes, so that several derivative tenses conjugated regularly presuppose another *pres.* than the usual one. Some instances of this kind have been treated of above, § 92. separately for practical purposes, and as belonging to the usual conjugation. We shall now review those which either deviate too much, or offer little uniformity in their class of verbs.

2. The different way in which the root of a verb is conjugated constitutes the diversity of themes; and these different radical forms very frequently co-exist together through the whole verb, or some of its parts, especially in the *pres.* The relationship of some letter, love of euphony, anxiety of the old poets to have a variety of forms of words for their verses, and lastly also some less important motives, which to us have the appearance of mere chance, occasioned the formation and combination of such collateral forms. The language of daily intercourse generally adopted either one or the other of such forms. But it was also very natural that, considering the great number of parts of a verb, the differences arising from the different radical forms were necessarily intermixed. This is the anomaly which actually is so frequent in the Greek verb.

3. We must remember here what is evident from § 92. that the regular process of the verb is by no means the primitive

and natural one, and in particular that it did not proceed from the *pres.*, but that in the most essential verbs expressive of natural wants, the most ancient and true root lies in other tenses, and most readily in the *aor.* 2. when there is one; and that the *pres.* is merely a derivative form, in which the root is enlarged, and made fuller and more sonorous; *ex. gr.* from ΛΗΒΩ or ΛΑΒΩ,—λαμβάνω. But this radical form generally does not extend beyond the *pres.* and *imperf.*, so that this alone already renders such a verb anomalous, when the whole is considered as conformable to method; *ex. gr.* λαμβάνω, ἐλάμβανον,—λήψομαι, ἔλαβον, &c.

4. The circumstance that there is a double form of a *pres.* in actual use, occurs even in common prose; and many double forms, like λείπω and λιμπάνω, κτείνω and κτίννυμι, are found in the best prose-writers. But one of the forms frequently belongs to a certain dialect, as, for instance, ἀγινέω for ἄγω, φυγγάνω for φεύγω, were more familiar to the Ionians. Poets of all times were particularly fond of such collateral forms as were handed down to them from days of yore. Frequently also such a fuller collateral form became most current in popular language, and was completely conjugated with *aor.* &c., whilst the equally complete radical form receded from the language of daily intercourse, as πέρθω ἔπερσα, gave way to πορθέω ἐπόρθησα.

Obs. 1. Such modifications of the radical form were frequently attended with differences in the signif. Instances of this kind belong to Dictionaries, or to the *Section on the Formation of Words.* But here, too, it is impossible to draw a strict line of demarcation. The idea of duration, which in those fuller forms was to be rendered more sensible as a stronger contrast to the idea of the *aor.*, gave rise to the modifications of repetition, (*iterative,*) of frequency, (*frequentative,*) and of habit (*habitual, usual*). Thus it was very natural that of two co-existing forms of the *pres.* one adopted such a modification preferably to the other. For instance, the verb φορέω made of φέρω, which is formed perfectly analogous to the above-mentioned πορθέω, and to several other correct collateral forms, has, however, generally some more restricted peculiar means, as '*to wear a coat,*' '*put it on usually.*' But there is no fixed rule to be established on that head, and no writer, no poet in particular, considered himself bound by it. Without attending to any particular shade of meaning, the fuller form was frequently preferred whenever euphony, the convenience of the metre or stress to be laid on the thought, required it; and φορέω, for instance, was often employed for φέρω. But all this can only be hinted at here.

Obs. 2. Whenever there was, along with the usual regular form of the verb, another rather deviating one in the *pres.*, this also produced, it is true, an anomaly in the language; for the same writer being obliged to render the thought, for which he used, for instance, λιμπάνω in the *pres.*, by λείψω in the *fut.*, it may be

said that the *fut.* of λιμπάνω is λείψω. Yet as in this case it is not two defective verbs which constitute an anomalous whole as in the former, but there merely is along with a regular perfect verb (λείπω, λείψω, &c.) a defective one, (λιμπάνω,) which poets and orators use for their own purposes, all such defective collateral forms must be left to dictionaries. The grammarian can only direct the attention of the learner to the analogy according to which the lengthened forms resemble each other in many instances, as will be seen in the following §§.

5. But it does not follow that all the themes, which are or appear to be the basis on which some tenses were formed, have, therefore, existed. It is, indeed, possible that the simple radical form which is in the other tenses may have existed formerly in a *pres.* (compare § 83. *Obs.* 6.); but on the whole it is not probable: and it often would happen that the habit of seeing various formations combined in one verb, led to the preference of an easier conjugation, or introduction of some change, neither of which circumstances necessitates the supposition of a corresponding *pres.* of a similar theme. Of this nature is, beside the instances mentioned in the two preceding §§, the transition of the verbs in ω to the formation (έω), ήσω, &c. (see 8.)

6. There are frequently several of these circumstances concurring, so that the conjugation of a verb is mixed up with that of three or more forms. Thus we have of the primitive form ΠΗΘΩ or ΠΑΘΩ, barely the *aor.* ἔπαθον: another form, strengthened with ν by position, ΠΕΝΘΩ, maintained itself in the *perf.* πέπονθα, &c., but both were forced to give way in the *pres.* and *imperf.* to the form πάσχω, which now gives its name to the whole verb. From ΠΕΤΑΩ comes πετάσω, &c. in the *perf. pass.* through the syncope πέπταμαι, whilst the lengthened form πετάννυμι is alone in use in the *pres.* and *imperf.*, &c.

7. Some of the derivative forms of verbs are of such a nature, that there are scarcely any instances remaining in the language of a similar change of the radical verb; *ex. gr.* in ἀγινέω from ἄγω, πάσχω from ΠΑΘΩ, ἐσθίω from ἔδω, ἐλαύνω from ἐλάω, &c. Most of them, however, conform with others to the same obvious analogy, which must be comprised under one point of view, the better to commit to memory the anomalies of their conjugation, and the numerous collateral forms of the whole verb, or its *pres.* tense, which occur especially in the Greek poets.

Remember that, when in the following examples two forms are combined by AND, they are both in use;—where FROM is

mentioned, the latter verb either is quite obsolete, and to be recognised only in the tenses derived from it, or is found merely in the old poets;—and when FOR is mentioned, the first form is peculiar to the poets. Verbs belonging to the first and third category are not stated again in the list of *Anomalous Verbs*, unless there be some particular reason for it.

8. One of the readiest changes was

ω—into έω, more rarely άω, contr. ῶ:

ῥίπτω and ῥιπτέω, κτυπέω from ΚΤΥΠΩ, (whence ἔκτυπον,) γαμέω from ΓΑΜΩ, (whence ἔγημα,) μυκάομαι from ΜΥΚΩ, (whence ἔμυκον,) δαμάω from ΔΕΜΩ, (whence ἐδάμην,) κύω and κυέω, ὠθέω from ΩΘΩ (whence ὦσω).

Whenever the regular inflection of a verb was attended with any difficulty, or might be productive of cacophony and indistinctness, it was conjugated as if the *pres.* ended in έω. (See above, 5.)

Obs. 3. To this class belong the verbs, of which the characteristic already is ξ or ψ in the *pres.*, ἕψω, *fut.* ἑψήσω,—αὔξω, αὐξήσω. It is the same with the *perf.* of verbs in μω, see above, § 101. *Obs.* 9. Further, μένω μεμένηκα, τύπτω, τύψω and τυπτήσω, μέλλω μελλήσω, ἐρῶ ἐρρήσω, καθεύδω καθευδήσω, &c. When the *fut.* and other forms of such verbs have an ε, as ἄχθομαι ἀχθέσομαι, (see also μάχομαι, ἔδω, and ἄω, 2.), it may be viewed in the same light, yet it is more correct to recognise here the old formation mentioned above, § 95. *Obs.* 15, which maintained itself from the same causes which in other instances induced the formation of the *fut.* in ήσω.

Obs. 4. Though both kinds of *future* do not presuppose, or at least do not necessarily presuppose, a *pres.* tense in έω, yet such a *pres.* tense often was formed, sooner or later, in consequence of these *fut.* Thus undoubtedly originated, already in the oldest language, καλέω, from καλέσω, (see the *List*,) and probably also ῥιπτέω ῥιπτῶ, which was much in use, from ῥιπτήσω. But the proof of this is rather difficult; we are, therefore, perfectly warranted in deriving every *fut.* in έσω and ήσω from a *pres.* tense in έω, if there be such a one in use.

Obs. 5. We must, however, remark, that the Ionians in particular are fond of forming single parts of the *pres.* or *imperf.*, as if of έω, without the whole *pres.* tense occurring; *ex. gr.* ὤφλεε, ἔψεε, συμβαλλεόμενος, πιεζεύμενος, Herod. πιέζευν, for ἐπίεζον, Homer, &c.

9. Several dissyllabic barytone verbs, of which the first syllable has an ε, give collateral forms by changing this ε into ο, and taking the termination έω,

φέρω and φορέω, τρέμω and τρομέω, δέμω and δομέω, πέρθω and πορθέω. Hither belong therefore the forms δεδοκημένος for δεδεγμένος, ἐκτόνηκα, μεμόρηται, ἐόλητο, (see δέχομαι, κτείνω, μείρομαι, εἴλω,)

or the radical syllable has ω with the termination άω,

τρωχάω, δωμάω, and also βρωμάω, νωμάω, τρωπάω, στρωφάω, for βρέμω, νέμω, τρέπω, στρέφω.

The verb *πέτομαι* alone has, beside the collateral forms *ποτέομαι* and *πωτάομαι*, another *ποτάομαι*.

10. Verbs in *ω purum* sometimes take the termination *-σκω*, retaining their radical vowel,

γηράω and *γηράσκω*, *ἰλάομαι* and *ἱλάσκομαι*, *φάσκω* from ΦΑΩ, (whence *φήσω*, see § 109. I. 2.) *ῥύομαι* and *ῥύσκομαι*, and lengthening the radical vowel *γιγνώσκω* from ΓΝΟΩ.

But those in *έω* most commonly become *-ίσκω*,

κυέω—κυΐσκω, *στερέω—στερίσκω*,

and as the *infin. aor.* 2. terminates in *εῖν*, this sometimes occasioned a new formation in *έω* (see § 111, 3.) out of it, and a *pres.* tense in *ίσκω*,

from ʿΕΥΡΩ, *aor.* *εὗρον*, *εὑρεῖν*,—*εὑρίσκω*,—*fut.* *εὑρήσω*: see also *ἀμπλακίσκω*, *ἀπαφίσκω*, *ἐπαυρίσκομαι*.

Obs. 6. This form may be compared with the *Latin verbs inchoative*, since several of these verbs denote a *beginning, increase, growing;* but they seldom distinguish themselves by this signification from the simple form, as the Latin *rubescere*, for instance, does from *rubere*. We have, however, an instance of this kind in *ἠβάω, I am arrived at puberty, ἠβάσκω, I am growing up to puberty.* Commonly the simple form had the same signif., or was quite obsolete. But verbs in *σκω* sometimes have a *causative* or *transitive* sense, (see § 113, 2. to *cause* or get another to be in the state, or to perform the action, of the simple verb,) *ex. gr. μεθύω, I am drunk, μεθύσκω, I intoxicate* (see the *List*) ; *πιπίσκω, I give to drink,* from *πίνω, ἔπιον.* See below *βιόω*, about *βιώσκομαι*. The learner has been cautioned already (in the *Obs.* to § 103. II. 1. *Note*) carefully to distinguish the Ionic *imperf.* and *aor.* in *σκον* from these verbs.

Obs. 7. The *κ* in the termination *σκω* is, however, sometimes radical, and the *σ* a mere strengthening addition ; *ex. gr.* *λάσκω* from ΛΑΚΩ, *ἴσκω* (*to liken, compare,*) from *εἴκω*, (*to be like, resemble,*) *τιτύσκω* for *τεύχω*. The case is different with *ἀλύσκω, διδάσκω*.

11. Some verbs have Attic and Poetical collateral forms in *θω*, with different vowels preceding,

φλεγέθω for *φλέγω*, *νεμέθω* for *νέμω*, *φθινύθω* for *φθίνω*: *ἠγερέθονται*, *ἠρέθονται* are Epic forms for *ἀγείρονται*, *ἀείρονται* ; *θαλέθω* and *φαέθω* are verbs derived from the *aor.* 2.

Hither belongs also the lengthening by means of the letters *αθ* before the termination, which occurs even in Attic prose, but is found only as a *præterite, imperf.*, or *aor.* in *-αθον*, and in the dependent *moods.* Those which occur of this kind are,

διωκάθειν, *ἐδιώκαθον*, from *διώκω*, *εἰκάθειν*, *εἰκάθοιμι*, from *εἴκω*, *ἀμυνάθειν*, *ἀμυναθοίμην*, from *ἀμύνω*, *εἰργάθειν* from *εἴργω*, and the Epic *μετεκίαθον* from *κίω*.

Compare with them the forms introduced at a later period

instead of *νέω*, (*I spin,*) *ἀλέω*, *κνάω*, *νήθω*, *ἀλήθω*, *κνήθω*: see also *πλήθω* and *πρήθω*, in *πίμπλημι* and *πίμπρημι*.

12. Sometimes a *ν* is inserted before the termination,

δάκνω from ΔΑΚΩ, (whence *ἔδακον*,) see also below, *τέμνω*, *κάμνω*.

Hence *ίω* and *ύω* become—*ίνω* and *ύνω*,

πίνω from ΠΙΩ, *τίω* and *τίνω*, *θύω* and *θύνω*, *ἐντύω* and *ἐντύνω*, see also *φθίω*, *δύω*, *ἰδρύω*,

and *αω* becomes *-αίνω*, seldom *άνω*,

βαίνω from ΒΑΩ, *φθάνω* from ΦΘΑΩ.

13. The trisyllabic and polysyllabic verbs in *άνω*, and some in *αίνω*, have, however, a theme in *ω* for their radical form, which (coming from the *aor.* 2., see § 111, 3.) produces some tenses, as if of *έω*:

αὔξω and *αὐξάνω*, *βλαστάνω* from ΒΛΑΣΤΩ, *aor.* 2. *ἔβλαστον*, *fut.* *βλαστήσω*, *ἀπέχθομαι* and *ἀπεχθάνομαι*, see also below *ἁμαρτάνω*, *αἰσθάνομαι*, &c.—*ὀλισθάνω* and *ὀλισθαίνω*, *aor.* 2. *ὤλισθον*, *fut.* *ὀλισθήσω*.

The verbs in *άνω* usually insert a nasal sound in the radical syllable of the verb, and shorten the radical vowel, when it is long, in this manner,

λείπω and *λιμπάνω*, *φεύγω* and *φυγγάνω*, *ἐρεύγω* and *ἐρυγγάνω*, *λήθω* and *λανθάνω*. See also below, *ἀνδάνω*, *θιγγάνω*, *λαμβάνω*, *λαγχάνω*, *μανθάνω*, *πυνθάνομαι*, *τυγχάνω*.

Obs. 8. With respect to the quantity of the doubtful vowels before the final syllable *νω*, it may be remarked in general that *ίνω* and *ύνω* are long, *ex. gr.* *κρίνω*, *ὀρίνω*, *βραδύνω*, but *άνω* short. However, if we follow the Epics,

φθάνω, *ἰκάνω*, *κιχάνω*,

are long: but the Attics are so far deviating, that they not only make

τίνω, *φθίνω*, short, but also include again

φθάνω, *κιχάνω* [1], in the analogy of the other verbs in *άνω*, and make them also short.

14. A very frequent change is that of

ω into *νῡμι* or *ννῡμι* (see § 106. *Obs.* 8).

a.) in *νῡμι*: *οἴγω* and *οἴγνυμι*, *δείκνυμι* from ΔΕΙΚΩ, (whence *δείξω*, &c.) see below, *ἄγνυμι*, *ὄρνυμι*, *ὀμόργνυμι*, *ζεύγνυμι*, &c., and also *πταίρω* and *πτάρνυμαι* (primitive form ΠΤΑΡΩ, compare above § 92, 9).

[1] In this word the Attics made the syllable *κι* long, which else as a *redupl.* is short, and actually is so in *κιχῆναι*, &c. See in the *List* the quantity of the other forms belonging to *φθίνω* and *φθάνω*.

b.) in *νῡμι*: *κρεμάω* and *κρεμάννυμι*, see below, *κεράννυμι*, *πετάννυμι*, *σκεδάννυμι*, *ζέω* and *ζέννυμι*, see below, *κορέννυμι*, *σβέννυμι*, *στορέννυμι*, *τίω* and *τίννυμι*, *χόω* and *χώννυμι*. See below *ζώννυμι*, *ῥώννυμι*, *στρώννυμι*, *χρώννυμι*.

15. A change, which is rather confined to poets, is the insertion of a *ν* before the termination *άω*, thus,

άω into *νάω*, *νῆμι*,

δαμάω and *δαμνάω*, *δάμνημι*, *περνάω*, *πέρνημι*, from *περάω*, and changing *ε* into *ι*, *κιρνάω*, *κίρνημι*, from *κεράω*, *κεράννυμι*,) and also *πίλνημι*, *πίτνημι*, *σκίδνημι*, from *πελάω*, ΠΕΤΑΩ, ΣΚΕΔΑΩ.

16. Several verbs, not only those in *μι*, but many others, the *redupl.* in the *pres.*

γιγνώσκω from ΓΝΟΩ, whence *γνώσομαι*, *μιμνήσκω*, *πιπράσκω*, &c., and *μένω* and *μίμνω*, *πίμπτω*[2] from ΠΕΤΩ, *γίγνομαι* from ΓΕΝΩ.

17. Lastly, some verbs form single tenses from very different radical verbs, exactly as in Latin *fero, tuli, latum.* And the very same verb is an instance of it in Greek,

φέρω, fut. οἴσω, aor. ἤνεγκον.

The other most decisive examples may be seen in the *List*, under *αἱρέω*, *εἰπεῖν*, *ἔρχομαι*, *ἐσθίω*, *ὁράω*, *τρέχω*. Compare also the additional remarks to *ἁλίσκομαι*, *ἑρέσθαι*, *ζάω*, *θέω*, *πλήσσω*, *τλῆναι*, *ὠνέομαι*.

§ 113.—*Anomaly of Signification.*

1. Whatever relates to the signif. of verbal forms is properly the province of *Syntax*, since it cannot be separated from the theory of the construction of the language. The most general points, without which the subject of conjugation could not have been understood, have already been stated; and the deviations of meaning, as far as they are more or less firmly established in some verbs, cannot be kept distinct from the anomaly of the formation of verbs, exactly as in Latin, *ex. gr. odi, hortor, audeo, ausus sum;* but the instances in Greek are at once more various and frequent.

2. We must, however, previously elucidate a subject, (which on the whole, concerns only the Dictionary,) because it enters

[2] The *ι* in *πίπτω* is long according to the *Etym. M.*, and the first syllable of *κιχάνω*, *ἵημι*, is acknowledged to be long. The inferences to be drawn from this with regard to *redupl.* in general, are stated in Buttm. *Complete Gr. Gr.*

in various ways into the anomaly of the Greek verb, viz. the IMMEDIATIVE and CAUSATIVE signif. of verbs. The former denotes the action or situation as belonging directly or *immediately* to the subject; the latter denotes the action or situation as being *caused* or effected in another. There is in the regular way a particular verb for each of these signif., though the CAUSATIVE verb may be derived from the IMMEDIATIVE. Thus in English *fall, lie, awake*, are IMMEDIATIVE, and from them are derived the CAUSATIVES *to fell, lay, awaken*, which cause the *falling, lying, awaking* of another object. But it is an anomaly when, as is the case in all languages, one and the same verb combines both signif.[1] in Greek; for instance, ἐλαύνειν, IMMED. *to ride in a coach, move hastily towards a place;* CAUS. *to drive;* καθίζειν, *to sit* and *to set;* and in poetical language, βριάρω, IMMED. *to be full of something, to swell;* CAUS. *to make swell;* πονέω, IMMED. *to feel pain,* CAUS. *to cause pain.*

Obs. 1. It is a misleading practice of treating this subject as an intermixture of a trans. and intrans. signification; for though the *causatives* are by their nature *transitives*, yet the *immediatives* may be as well *transitives* as *intransitives;* for instance, the *immediatives, to learn* (*caus. to teach*), *to drink*, are *transitives.* A second reason against that practice is, that a verb may combine both the *trans.* and *intrans.* signification without belonging exactly to the class of verbs of which we are now treating; for instance: *intrans.* φεύγειν, *to flee, trans.* φεύγειν τινὰ, *to avoid one;* σπεύδειν, *to hasten,* σπεύδειν τι, *to hasten something*, but never σπεύδειν τινὰ, *to cause one to hasten.*

Obs. 2. Another case is, when both significations are combined in one verb, yet so that the *caus.* signif. belongs to the *act.*, the *immediat.* to the *pass.* or *middle* voice; for instance,

διδάσκω, *I teach, immediat.* διδάσκομαι, (*I am taught*, or *I suffer myself to be taught,*) *I learn.* See 130.

3. The particular cases where a verb combines both signif. are stated in Dictionaries. We attend here only to those instances where *different tenses* of one and the same verb have different significations, as it has already occurred in the verb ἵστημι. We notice in particular that in several primitive verbs the

fut. and *aor.* 1. *act.* express the *caus.* signif.,

and the *aor.* 2. and *perf. act.*, principally the *perf.* 2., assume the *immed.*, and in particular the *intrans.* signification. In verbs such as these, the *intrans.* tenses of the *act.* usually

[1] *Ex. gr.* in English *to burn*, IMMED. *to be on fire,* CAUS. *to set fire to;* the Latin *suppeditare*, IMMED. *to be at hand,* CAUS. *to cause something to be at hand, to supply;* the French *sortir*, IMMED. *to go out,* CAUS. *to take out; to drop;* IMMED. *to fall,* CAUS. *to let fall.*

join in the same signification with those of the *medium* or of the *pass.*; sometimes it occurs that in the *present tense* another and a distinct form is chosen for the one or the other meaning, *ex. gr.* πίνω, πιπίσκω.

Obs. 3. I. *Aorist.* The instances in which this difference of meaning of *the two aorists* appears the most striking are the following:

ἔφυσα, *I brought forth* (*pres.* φύω)—ἔφυν, *I became,* (*pres.* φύομαι,)
ἔσβεσα, *I extinguished* (*pres.* σβέννυμι)—ἔσβην, *I became extinguished,* (*pres.* σβέννυμαι,)
ἔδυσα, *I wrapped up* (*pres.* δύω)—ἔδυν, *I went in,* (*pres.* δύνω,)
ἔπισα, *I give to drink* (*pres.* πιπίσκω)—ἔπιον, *I drank,* (*pres.* πίνω,)
ἔβην, *I went*—ἔβησα, *I brought* (*pres.* βαίνω, *I go*).

The same ἔστησα and ἔστην from ἵστημι. See the list of the *Anom.* for the following verbs: ἀνέγνων and ἀνέγνωσα, ἐβίων and ἐβίωσα, ἤρειξα and ἤρικον, ἤρειψα and ἤριπον; σκέλλω, τρέφω, στυγέω, ἀραρίσκω, ὄρνυμι. Even in those instances where there is no *aor.* 2. the *aor.* 1. observes the same analogy, *ex. gr.* μεθύω, *I am drunk,* πλήθω, *I am full of something;* ἐμέθυσα, *I made drunk,* ἔπλησα, *I filled* (μεθύσκω, πίμπλημι). In all those instances where there are two futures, the *fut. act.* has the *caus.* meaning of the *aor.* 1. and the *fut.* of the *middle voice* that of the *immediative.*

II. *Perfect.* In all those forms where the *active* forms separate into the *immed.* and *caus.* meaning, the *perf.* 1. and 2. have always the *immed.*, and side therefore with the *aor.* 2.; *ex. gr.*

φύω, φύσω, ἔφυσα, *to bring forth*—ἔφυν, πέφυκα, (*to become,*)

the same ἔστην and ἕστηκα, ἔδυν and δέδυκα, ἔσβην and ἔσβηκα, ἔσκλην and ἔσκληκα, ἤριπον and ἐρήριπα, &c. As the *intrans.* meaning predominates in the

Perfectum 2.

(see § 97. *Obs.* 5), this same tense expresses the *immed.* meaning in a great number of *trans.* verbs, and the *intrans.* signification in most instances, whilst the remaining tenses are supplied by the *pass.* and *middle voice.* Yet the *perf.* 2. does not, on account of this peculiarity, belong to the *pass.* or *middle voice,* as little as the *perf.* 1. πέφυκα, ἕστηκα, which is exactly in the same predicament. Examples:

ἄγνυμι,—ἄγνυμαι, *I break, intrans.; perf.* ἔαγα, *I am broken:*
δαίω,—δαίομαι, *I burn, intrans.:*
ἐγείρω,—ἐγείρομαι, *I awake,* ἐγρήγορα, *I watch:*
ἔλπω, (*I cause to hope,*) ἔλπομαι and ἔολπα, *I hope:*
κήδω, (*I afflict,*) κήδομαι and κέκηδα, *I am anxious about any thing:*
μαίνω, (ἐκμαίνω, *I drive mad,*) μαίνομαι and μέμηνα, *I am mad:*
οἴγω, ἀνοίγω, ἀνέῳχα,—ἀνοίγομαι, *I get open,* ἀνέῳγα, *I stand open:*
ὄλλυμι, ὀλώλεκα,—ὄλλυμαι, *I go to ruin,* ὄλωλα, *I am undone:*
πείθω, πέπεικα,—πείθομαι, *I believe,* πέποιθα, *I trust:*
πήγνυμι, πήγνυμαι, *I become fixed,* πέπηγα, *I am fixed:*
ῥήγνυμι, ῥήγνυμαι, *I rend, intrans.,* ἔῤῥωγα, *I am rent:*
σήπω, (*I make putrid,*) σήπομαι, *I become putrid,* σέσηπα, *I am putrid:*
τήκω, (*I melt, trans.,*) τήκομαι, *I melt, intrans. perf.* τέτηκα:
φαίνω, (*I show,*)—φαίνομαι, *I shine, perf.* πέφηνα.

See about φθείρω the following *Obs.* The *perf.* of some *deponents,* like γίγνομαι, γέγονα, are explained in the same way: πράττω is one of those where the *pres. act.* has the two meanings, and its two *perf.* actually have the two different significations: πράττω, *I do, make, perf.* πέπρᾶχα,—πράττω, *I find myself,* (*ex. gr.* καλῶς,) *perf.* πέπρᾶγα.

Obs. 4. The *pass.* import which some of the *immediatives* assume is frequently of that kind, that it may actually be considered as a *passive.* Such are the Latin *neutro-passiva,* which in our language are rendered by a *passive,* ex. gr. vapulo, *I am* or *get beaten, caus. ferio.* It is thus that the few instances in Greek, where particular tenses of a verb, though of active form, have yet a *pass.* signif., are accounted for; especially some verbs of the preceding *Obs.*, like ἔῤῥωγα, ἔαγα, *I am broken, forced asunder.* The Homeric τετευχώς, (see the *Anom.* τεύχω,) and the *perf.* ἐάλωκα, (see ἁλίσκομαι,) are still more exact instances. Fluctuating ones, between the *trans.* and this *neutro-pass.* signif., are of φθείρω, *I spoil,* (*trans.*)

διέφθορα, *I have spoiled,* and *am spoiled,*
πέπληγα, *I have struck,* with some writers, *I have been struck,*

and τέτροφα, see the *Anom.* τρέφω.

4. That the *act.* voice should have a *pass.* signif. is of most uncommon occurrence: see the preceding *Obs.* But it is frequently the case with the *deponens,* a verb which combines an *act.* signif. with a *pass.* or *med.* form. This anomaly is uncommonly frequent in the Greek language. Whenever the *act.* form is quite wanting in a *pass.* verb, which has an *act.* signif., it constitutes a real or defective *deponens,* which, according as the *aor.* is taken from the *pass.* or *med.*, is (§ 89, 3.) a *deponens pass.* or *deponens medium.*

Obs. 5. The number of *deponentia media* is by far larger than that of *deponentia passiva.* Some *deponent. pass.* are to be found in the list of the *Anom.*, as ἄχθομαι, βούλομαι, δέομαι, δέρκομαι, δύναμαι, ἐπιμέλομαι, ἐπίσταμαι, κρέμαμαι, μαίνομαι, οἴομαι. It is well to impress on the memory the following verbs:—

ἀλάομαι, *I roam* (*wander*),
ἀσάομαι, *I feel disgusted,*
βρυχάομαι, *I roar,*
ἐναντιόομαι, *I oppose,*
ἐννοέομαι, *I consider,* and διανοέομαι, ἀπονοέομαι,
ἐνθυμέομαι, *I take to heart,* and εὐθυμέομαι, προθυμέομαι,
εὐλαβέομαι, *I am on my guard, I take care,*
λιάζομαι, (poet.) *I avoid,*
σέβομαι, *I revere, adore.*

Here must be also mentioned those *deponentia media,* in which the *active* form is likewise used, though with a different signif.; they are therefore real *media,* from which voice they mostly form their *future.*

αἰσχύνομαι, *I am ashamed,*
ἀνιάομαι, *I am grieved,*
αὐξάνομαι, *I increase,*
ἀσκέομαι, *I practise,*
ἀπαλλάττομαι, *I withdraw,*
φοβέομαι, *I fear,*
κοιμάομαι, *I sleep,*
κατακλίνομαι, *I lie down,*
περαίομαι, *I cross over,*
πείθομαι, *I obey,*
πορεύομαι, *I travel,*
εὐωχέομαι, *I feast,*
ἥδομαι, *I delight,*

and the *Anom.* διαλέγομαι, σεύομαι, τέρπομαι, φαίνομαι. The following verbs take the *aor.* sometimes from the *medium,* sometimes from the *passive*:—

αἰδέομαι, *I am afraid,*
ἀρνέομαι, *I deny,*
αὐλίζομαι, *I pass the time in an* αὐλή,
θοινάομαι, *I am feasting,*
ἱμείρομαι, *I desire,*
μέμφομαι, *I chide,*
νεμεσάομαι, *I am indignant,*
ὀρέγομαι, *I desire, covet,*
πειράομαι, *I try, undertake,*
φιλοτιμόομαι, *I am ambitious,*

and the *Anom.* ἄγαμαι, ἔραμαι, ὄνομαι, ναίομαι.

Lastly, there are verbs which in Greek must be considered as real *passives,* though in our language they can only be rendered in an *intransitive* way:—

βρέχομαι, I am wet,	*σήπομαι, I rot,*
ἐπείγομαι, I hasten,	*τήκομαι, I am melting,*
πνίγομαι, I am suffocating,	*φθείρομαι, I go to ruin.*

Obs. 6. But the Greeks often allow themselves to form tenses with the *pass.* signif. from a *deponent.* This is done 1.) in the *perf.*, where the construction immediately shows whether it is to be understood in the *pass.* sense; *ex. gr.* Plato *de LL.* 710. *Πάντα ἀπείργασται τῷ θεῷ,* (from *ἀπεργάζομαι, I make, perform,*) where the *dat.* must be rendered by the English *by, All has been made, completed by the Divinity.* 2.) In the *aor. pass.*, when the *deponens* as such has an *aor. med.*, *ex. gr. βιάζομαι, I force, ἐβιασάμην, I forced, ἐβιάσθην, I was forced; δεξάμενος, who has taken, δεχθεὶς, accepted.*

5. It frequently happens that the *fut. act.* of *act.* verbs is little or not at all used, and the

Fut. Medii

has the *trans.* or *intrans.* signif. connected with the *act.*, when the rest of the *med.* with its peculiar meaning does not occur of such a verb. This is the case with a number of the most familiar verbs, *ex. gr. ἀκούω, I hear, ἀκούσομαι,* (never *ἀκούσω,*) *I shall* or *will hear.*

Obs. 7. We subjoin some *fut.* of this kind: *ἀγνοήσομαι, ᾄσομαι,* (from *ᾄδω,*) *ἀπαντήσομαι, ἀπολαύσομαι, βαδιοῦμαι, βοήσομαι, γελάσομαι, γηράσομαι, ἐγκωμιάσομαι, ἐπαινέσομαι, ἐπιορκήσομαι, θαυμάσομαι, θηράσομαι,* and *θηρεύσομαι, κλέψομαι, κολάσομαι, οἰμώξομαι, πηδήσομαι, πνίξομαι, σιγήσομαι,* and *σιωπήσομαι, σκώψομαι, σπουδάσομαι, συρίξομαι, τωθάσομαι, χωρήσομαι*: to which must be added the verbs *εἰμὶ* and *οἶδα.* See also in the list of *Anom. Verbs* especially *ἁμαρτάνω, βαίνω, βιόω, βλώσκω, γιγνώσκω, δάκνω, δαρθάνω, δεῖσαι, διδράσκω, θέω, θιγγάνω, θνήσκω, θρώσκω, κάμνω, κλαίω, λαγχάνω, λαμβάνω, μανθάνω, νέω,* (*νεύσομαι,*) *ὄμνυμι, ὁράω, παίζω, πάσχω, πίπτω, πλέω, πνέω, ῥέω, τίκτω, τρέχω, τρώγω, φεύγω, χέζω.* It must, however, be observed that practice was as little fixed and constant in this respect as in others: many *fut.* of the *act.* may be met with where other writers used the *fut. med.*[3]; but we must carefully examine 1.) whether such passages may not be corrupted, and 2.) whether the writer does not belong to the late writers, or what are called *κοινοὶ,* who often forsook again the Attic usage in this respect[4].

6. But the *fut. med.* was also employed as *pass.*: yet this usage was not so steady in particular verbs as the preceding; it depended chiefly on the exigencies of euphony, and consequently, with poets, of the metre. In polysyllabic verbs the still longer *fut. pass.* was thus avoided; *ex. gr. ὠφελήσονται* for *ὠφεληθήσονται, περιέψεσθαι* (Herod. 7, 149.) for *περιεφθήσεσθαι,* and the same in *ἀμφισβητεῖν, ὁμολογεῖν, ἀπαλλάττειν, φυλάττειν,*

[3] Nothing, for instance, is more easy or common than to mistake the Attic form of the 2 *pers. med.* in *ει,* (for *η,*) for that of the *act.* in *εις.* Hence in several passages, where we have *φεύξεις,* for instance, we ought to read *φεύξει,* which form of the 2 *pers.* was not so familiar to transcribers.

[4] The learner must be careful not to mistake the *conj. aor.* 1. for the *fut.*, *ex. gr.* in *Νῦν ἀκούσω αὖθις,* § 139. *Obs.* 1.

γυμνάζειν, ἀδικεῖν, ζημιοῦν. There are, however, instances also of shorter verbs, as βλάψεται, θῥέψεται, οἴσεται.

Obs. 8. It may easily be supposed that this was rather uncommon in verbs, of which the *med.* voice had a signif. which corresponded too closely with the *transitive act.* one ; but it occurred still less, and perhaps not at all, in those verbs of which the *fut. med.*, according to Text 4, steadily had the signif. of the *act.*

Obs. 9. There are very few instances, and these few chiefly in Epic poetry, where the *aor. med.* too occurs as *pass.* Yet some compounds of σχέσθαι are also used *passively* by the Attics, as κατασχέσθαι, όμενος, Eurip. *Hipp.* 27. Plato *Phædr.* 49. συσχόμενος, *Theæt.* 58.

7. We rank among the instances of an anomalous signif. of the tenses those in which the *perf.* has the signif. of the *pres.* tense. We shall easily conceive this transition from the former tense to the latter, when we consider that in using the *perf.* we generally think less of the action which is past than of the state which resulted from it. Thus τέθνηκα properly signifies *I have died,* but on thinking of the state which resulted from it, as still continuing, it means *I am dead:* and in this sense it is a *pres.* tense. In other verbs the original *perf.* was still more lost sight of, *ex. gr.* κτάομαι, *I acquire,* consequently κέκτημαι, *I have acquired.* But the consequence of acquisition is possession; hence κέκτημαι was taken to denote *I possess,* without thinking any longer of any previous acquisition. In all these cases it follows of course that the *plusq.* becomes the *imperf.*

Obs. 10. Thus it is not exact to assign to the verb εἴδω in the *pres.* tense both significations *I see* and *know ;* εἴδω meant *I see, perceive,* and the *perf.* οἶδα, *I have perceived,* and consequently *know.*

Obs. 11. But when ideas were nearly related, the *pres.* tense itself might easily take the meaning of the new derivative *pres.* expressed by the *perf.* or *vice versâ.* Thus it happened, especially in poetry, that the *pres.* and *perf.* frequently had the same signif. ; *ex. gr.* μέλει, properly, *it goes to the heart, it concerns,* μέμηλε, *it went to the heart ;* hence both signify *it grieves ;* δέρκω, *I perceive,* δέδορκα, *I have perceived ;* hence both mean *I see.*

Obs. 12. The application of these principles to occurring instances, of which the most familiar are noticed in the list of *Anomalous Verbs,* must be left to individual notice, as the same case may often be viewed in different lights. But we must particularly notice some instances, where in Epic poetry the *plusq.* supplies the place of the *aor.* or of the *imperf.*, though the *perf.* of that verb does not occur as a *pres.* tense. See in the list βαίνω, βάλλω.

Obs. 13. The case of the *perf.* becoming the *pres.* tense, is particularly frequent in verbs denoting a *sounding* and *raising of the voice ;* κέκραγα, *I cry out ;* and further, λέλακα, γέγωνα, ἄνωγα, βέβρυχα, μέμυκα, μέμηκα, κέκλαγγα, τέτριγα.

§ 114.—*List of Anomalous or Irregular Verbs.*

PREFATORY REMARKS.

The following *List* comprises the *anomalous verbs* which occur in common prose, in the most familiar dialects, and in poetry. Whenever such a verb is not of frequent occurrence, or when it is poetical, it is printed in small type; the same is the case with verbs in use, stated merely on account of some anomaly, with which they are attended in poets. Whatever refers in all other verbs to their use in prose is printed in a larger type.

2. Forms which are completely obsolete, and merely presupposed for the purpose of explanation, are printed in the *List* and in the whole work in capital or initial letters, that the eye may not accustom itself by the usual print to a number of useless imaginary verbs, and thus become less able to detect barbarisms. But every theme which really occurs, were it but once, in the ancient poets, is printed in the usual type; yet it does not follow that the 1 *pers.* of the *pres.* tense must occur on that account. Any form of the *pres.*, and even *imperf.*, may in most instances serve as a proof or evidence of the whole *pres.*

3. The imaginary obsolete themes (which, however, have not been stated in every place, as the more advanced scholar may supply them of himself) are *grammatically* formed after the analogy of other existing verbs, but their existence is by no means *historically* proved; whence it happens that the same form is often derived from different themes in different Grammars, according as one grammarian judges of the origin of a form differently from the other.

4. In addition to the anomalous part of each verb stated in the *List*, its use, as far as it is not understood of itself, is fully explained; but always (according to § 104, 2.) under the supposition that the usual *fut.*, the *aor.* 1. and *perf.* 1. are the tenses in use of any verb of which the *fut.*, *aor.* and *perf.* are not expressly mentioned. Whenever there is an *aor.* 2. or *perf.* 2., or when the *fut. med.* supplies the *fut. act.*, these forms are fully stated. The numbers 1 and 2 are seldom annexed to these tenses, because they are known of themselves. If, for instance, ἁμαρτάνω is solely attended with *aor.* ἥμαρτον, it shows that this verb barely has this *aor.* 2. and no *aor.* 1.—When

MED. is found alone, it denotes that the *med.* or *middle* voice occurs.

5. The *verbal* forms to be met with in Greek writers are generally indicated simply by the 1 *pers. indic.* of the tense employed, but sometimes single forms are stated, as a *pers.* of the *pl.*, a *conjunctive*, &c. This is done for safety, because in some more uncommon Epic and other forms we cannot always conclude that the 1 *pers. indic.* belonging to them must have been in use.

6. The same signif., be it *act.*, *pass.*, *med.*, or *intrans.*, which the *pres.* has, is likewise that of every tense to which there is no particular signif. subjoined. Thus, for instance, if with βούλομαι the *fut. med.* βουλήσομαι, and the *aor. pass.* ἐβουλήθην are noticed, it shows that only these two forms occur in the sense of the *pres.* tense βούλομαι, and that consequently there is neither an *aor.* ἐβουλησάμην, nor a *fut.* βουληθήσομαι occurring.

7. To enable the student to consult the *List* more readily, obsolete and imaginary forms have been inserted in alphabetical order wherever it was thought necessary, and not only those of which the supposition is calculated for elucidation, but also many specious ones, when a change not grounded in the regular conjugation (by syncope, for instance) is referred to a fictitious theme. Supposing, therefore, that he knows, on reading the inflections which occur, how to form a regular theme according to the general rules, he will find the radical form in its proper place along with the needful information of what is actually in use; thus, for instance, for ἐπράθην, he will find ΠΡΑ,—see πιπράσκω.

8. The *List*, moreover, is so complete, that nothing occurs in known prose-writers and poets which does not find its explanation here. Whatever is met with in authors of less note, or in less familiar dialects, has been noticed here, and in the whole course of this *Grammar*, only as far as it explains the connexion between the grammatical forms and the dialects, or tends to elucidate one particular dialect.

9. With regard to Epic poetry, the student must bear in mind that the later Epics of the Alexandrian and subsequent periods, like *Callimachus*, *Apollonius*, were mere learned poets, who did not by any means derive all the forms which they employed, from the actual stock of the language, but copied or imitated them from Homer and other ancient poets. Nothing

but what is found in Homer and Hesiod, and in some fragments of those old times, can safely be looked on as belonging to the general analogy of the language. The peculiarities of later writers may also belong to it, since they had older authors, lost to us, before their eyes; but *historical certainty* is wanting. Whenever we have been able fully to trace the formation and use of a verb in the old writers, we have had no regard to the peculiarities of the later ones, or it is only in very important instances that we have referred to them by name.— It also follows from § 1, 11. that whatever is noted as Homeric, (expecially with the mention of Homer,) does not exactly occur exclusively in Homer's *Poems*, but is likewise to be met with in the subsequent Epic Poets, to whom Homer served as a model.

10. And lastly we observe that we have generally omitted those collateral forms, which, though perfectly synonymous with a form more in use, do not create any difficulty, being either a *pres.* tense, or easily reducible to a *pres.* tense, and consequently readily found in the Dictionary. All which Grammar can do with respect to the formation of such collateral forms is to direct the attention of the learner to some general analogies; and this has been done in the preceding *Sections.*

A.

Ἀάω (*I hurt*). Homer has, of this theme, the 3 *pres. pass.* ἀᾶται, *aor.* 1. *act.* ἄασα, contr. ἆσα, (*Od*, λ. 61.) *pass.* and *med.* ἀάσθην, ἀασάμην[1]. Both *a* are sometimes long, sometimes short; the case is the same with the *verbal adj.* ἀατὸς, whence with the *a priv.* ἀάατος (∪ – ⏑ ∪), *invincible, which cannot be hurt, inviolable*, Hom. From this old form came the subst. ἄτη (ᾱ), and thence shortening the *a* the new *verbal* form ἀτάω used by the Attic Poets.

Compare also ἄω, *I satiate.*

ἄγαμαι, (*I admire,*) *pres.* and *imperf.* like ἵσταμαι, *fut.* ἀγάσομαι, *aor.* ἠγάσθην, Epic ἠγασάμην.

The Epic *pres.* tenses ἀγάομαι, ἀγαίομαι, occur with the collateral meanings of *to envy, to be angry.*

[1] ΑΩ might also be assumed as the radical theme, from which the other forms were derived by lengthening. But the lengthening of a long vowel which did not originate in contraction, (ἄω, ἄσω, ἄσα,) would be contrary to analogy: ἄᾱται, on the contrary, really belongs to ἄω, *I satiate.* The Homeric *verbal adjectives* ἀάατος and ἀτος are, moreover, best explained in this way. See Buttm. *Lexilogus*, I. 56.

ἀγείρω, (*I assemble,*) *perf. pass.* ἀγήγερμαι, *aor.* 2. *med. infin.* Epic ἀγερέσθαι, *part.* ἀγρόμενος. See § 110, 4. For ἠγερέθονται see § 112, 11.

ἄγνυμι, (*I break,*) *fut.* ἄξω (§ 106, 8). The *præterites* have the syllabic *augment,* (§ 84. *Obs.* 5.) *aor.* ἔαξα, (Hom. ἤξα,) *aor. pass.* ἐάγην (ᾱ). The *perf.* 2. ἔαγα (*Ion.* ἔηγα) has the *pass.* signif. *I am broken, forced asunder* (§ 113. *Obs.* 3).

The *aor.* 2. *pass.* ἐάγην was also shortened in the Epic metre. Compare ἐπλήγην and κατεπλάγην.

This *augment* is found even in forms which from their nature ought not to have any; *ex. gr., particip. compos.* κατεάξαντες, Lysias p. 158. *Reiske* [2].—The κανάξαις of Hesiod stands for κατάξαις (*opt. aor.* [3]).

ἀγορεύω, see εἰπεῖν. | ἀγρόμενος, see ἀγείρω.

ἄγω, (*I lead, bring,*) has in *aor.* 2. a *redupl.,* ἤγαγον, ἀγαγεῖν, &c. (§ 85. *Obs.* 2.) *perf.* ἦχα and ἀγήοχα, (§ 97. *Obs.* 2.) *perf. pass.* ἦγμαι.—MED.

The *aor.* 1. ἤξα, ἄξαι, ἄξασθαι, occurs also, but seldom in the Attics [4]. See § 96. *Obs.* 9. about the Homeric *imper.* ἄξετε.

ʼΑΔ—The forms ἄσω, ἆσαι, (*to satiate,*) which are classed under this root, may be seen below in ἄω, but the following belong hither, viz. ἀδῆσαι, ἀδηκέναι, (*to be satiated, weary of a thing,*) as if from ΑΔΕΩ, which in Homer are commonly written ἀδδῆσαι, &c.[5]

ἀδεῖν, &c. see ἀνδάνω.

ἀείρω, see αἴρω. | ʼΑΕΩ, see ἄημι and ἄω, 2.

ἄημι, (*I blow, breathe,* see ἄω,) keeps its η everywhere, *infin.* ἀῆναι, *pass.* ἄημαι, commonly with the *act.* signif., but also *to be blown, Od.* ζ. 131.

αἰνέω, see § 95. *Obs.* 4.

αἱρέω, (*I take,*) αἱρήσω,—ᾑρέθην, (§ 95. *Obs.* 4.) *aor. act.* εἷλον, ἑλεῖν, &c. from ʽΕΛΩ.—MED.

[2] See Heind. ad Plat. *Gorg.* 56. and *Phæd.* 79. The endeavour to distinguish this verb from κατάγω has probably produced this striking anomaly, which was favoured by the circumstance that this *augment* is irregular even in its proper place.

[3] This singular form is satisfactorily explained by the *digamma.* The verb ἄγω, ἄγνυμι, is one of the words in which we trace in Homer the vestiges of the *digamma* mentioned in § 6. *Obs.* 3. This verb was originally ΓΑΓΩ, and this Γ was a consonant (V). On being compounded with κατὰ, it became of course ΚΑΓΓΑΓΩ, just as βάλλω became καββάλλω, &c. (§ 117. *Obs.* 2.) No wonder that this double *spiritus,* chained, as it were, by the metre, was retained here, whilst the *digamma* vanished everywhere else. Considering the intimate relation, or rather what may be termed in some respects the identity of the sounds Υ and F, U and V, (see the *Note* to p. 8.) it was very natural that it became a υ. Compare below εὐᾶδον in ἀνδάνω.

[4] We must guard against mistaking for this *aor.* that of the Attic verb ἄττω for ἀΐσσω, which sometimes approximates to it in signification.

[5] This spelling has been introduced by grammarians, because some kindred words (as ἄδος, *satiety*) are short, and yet Homer employs the first syllable of the verb always as long.—See Buttm. *Lexilogus,* II. 86.

It has a *fut.* which very seldom occurs, viz. ἑλῶ, *ex. gr.* Aristoph. *Eq.* 290. Non-Attic writers formed the *aor.* 2. *med.* in *-άμην* (*ἀφείλατο*, instead of *-ετο*. See § 96. *Obs.* 8). The Ionians had a particular *redupl.* in the *perf.* *ἀραίρηκα*, *ἀραίρημαι*, with the *spiritus lenis*. In the sense of *to take, catch, lay hold of*, *ἁλίσκομαι* may be considered as its real *pass.*: see below.

αἴρω, contr. of *ἀείρω*, (*I lift up*,) is regular. Observe only, 1.) that the Attic Poets use the *unaugmented moods* of the *aor.* 2. *med.* (*ex. gr.* *ἀροίμην*, Soph. *El.* 34.) when they want a short syllable, instead of using the usual *aor.* 1., of which the *α* is long according to § 101. *Obs.* 2.;—2.) that Homer in the same case also uses the *indic. aor.* 2. *med.* without the *augment*, (*ἀρόμην*,) but else generally in the *indic.* the *aor.* 1. and in the other *moods* only the *aor.* 2. (*ἠράμην*,—*ἀρέσθαι*, *ἀροίμην*, &c.);—3.) that the Epics use as *imperf.* (*floated, was hoisted, hung*,) the *plusq.* *ἄωρτο* instead of *ἤρτο* or *ἤερτο*, see § 97. *Obs.* 2.—4.) that the Attic Poets also make the *α* of the *fut.* *ἀρῶ* long, as if it were a contraction of *ἀερῶ*. See Buttm. *Compl. Gr. Gr.* For *ἠερέθονται* see § 112, 11. See also *ἄρνυμαι*.

αἰσθάνομαι, (*I perceive, am sensible of*,) *fut.* αἰσθήσομαι, &c.—*aor.* *ἠσθόμην*, (§ 112, 13.) from the more uncommon *pres.* αἴσθομαι.

ἀκαχίζω, (*I grieve*,) derives from the theme ΑΧΩ, which takes an *ε* in the conjugation, the following forms, *aor.* *ἤκαχον*, *ἀκαχεῖν*, *fut.* *ἀκαχήσω*, *aor.* 1. *ἠκάχησα* (§ 112, 16).—MED. *ἄχομαι* or *ἄχνυμαι*, (*I afflict myself*,) *aor.* *ἠκαχόμην*, *perf.* (*I am grieved*,) *ἀκήχεμαι*, and without any *augment* *ἀκάχημαι*. See about *ἀκηχέδαται*, the *Note* to *Obs.* IV. 5. to § 103, and about the accentuation of *ἀκηχέμενος*, (*Il. σ.* 29.) *ἀκαχήμενος*, *ἀκάχησθαι*, § 111. *Obs.* 2. The *part. pres. act.* *ἀχέων*, *-ουσα*, (*afflicted, grieving, sighing*,) has the same intransitive signif.

ἀκαχμένος, (*sharp-pointed*,) *part. perf. pass.* of a verb ΑΚΩ, (from which are derived the subst. *ἀκὴ* and *ἀκωκὴ*, *a point, edge*,) with the Attic *redupl.*, but no temporal *augment*, and retaining *χ* before *μ.* (compare § 98, 2. with § 23. *Obs.*)

ἀλάομαι, (*I stray*,) has according to § 111. *Obs.* 2. a *perf.* *ἀλάλημαι*, *ἀλάλησθαι*, *ἀλαλήμενος*, which becomes the *pres.* tense, and is synonymous with it.

ἀλέξω, (*I ward off*,) *fut.* ἀλεξήσω, (§ 112, 8.) and (from ΑΛΕΚΩ) *aor. med.* *ἀλέξασθαι*, see *Complete Gr. Gr.* § 96. *Obs.* 10.

This root ΑΛΕΚΩ, ΑΛΚΩ, gives also the *Poetical aor.* *ἤλακον*, (*ἄλακον*,) *ἀλακεῖν*, *ἀλακὼν*, &c., with the *redupl.* according to § 85. *Obs.* 2.

ἀλέομαι, (*I avoid*,) *aor.* 1. *ἠλευάμην*, (§ 96. *Obs.* 1.) *inf.* *ἀλεύασθαι* and *ἀλέασθαι*, *conj.* *ἀλεύεται* for *-ηται*, (Homer,) *opt.* *ἀλέαιτο*, *part.* *ἀλευάμενος*.

ἀλέω, (*I grind* or *pound into powder*, Lat. *molo*,) *fut.* *ἀλέσω*, (*ἀλῶ*,) *perf. pass.* *ἀλήλεσμαι*: *ἀλήθω* (§ 112, 11.) was another form of the *pres.*

ἀλῆναι or *ἀλήμεναι*, *indic.* *ἐάλην*, see εἴλω.

ἁλίσκομαι, (*I am taken*,) forms its tenses from ʽΑΛΩ, hence *fut.* *ἁλώσομαι*, and (with the *act.* form, but *pass.* signif.)

the *syncopated aor.* (§ 110, 6, and *Obs.* 1, 1.) ἤλων, *better* ἔάλων, *pl.* ἐάλωμεν, with long *a*, but the *unaugmented* forms with short *a*, *infin.* ἁλῶναι, *conj.* ἁλῶ, ᾷς, &c. *opt.* ἁλοίην, (*Ion.* ἁλῴην,) *part.* ἁλοὺς, *perf.* (likewise with *pass.* signif.) ἥλωκα and ἐάλωκα with ᾰ.

Homer also has ἁλόντε with long *a*, *Il.* ε. 487 : αἱρεῖν was used for the *act.* of this verb ; ἁλίσκομαι is its *pass.*, but only in its strict sense. See ἀναλίσκω.

ἁλιταίνω, (*I transgress, sin,*) *fut.* ἁλιτήσω, *aor.* ἥλιτον (§ 112, 13).

The *act.* and *med.* have the same signif. The *adj. part.* ἁλιτήμενος, (*sinner,*) *Od.* δ. 807, may be explained by the *perf.* according to § 111. *Obs.* 2.

ΑΛΚ,—ἀλαλκεῖν, see ἀλέξω.

ἅλλομαι, (*I leap,*) is regular, ἁλοῦμαι, &c.

Practice is wavering in the *aor.* between *aor.* 1. ἡλάμην, ἅλασθαι, (ᾰ, § 101. *Obs.* 2.) and *aor.* 2. ἡλόμην, ἁλέσθαι (ᾰ). Homer merely has the *syncopated aor.* (§ 110, 8.) which takes the *spiritus lenis*, and of which there is the 2 and 3 *pers.* ἅλσο, ἅλτο, *part.* ἅλμενος, ἐπάλμενος[6]. The *conj.* is also commonly, but erroneously, found with the *lenis*, ἅληται, and shortened ἅλεται (*Obs.* V. 15. to § 103).

ΑΛΟ,—see ἁλίσκομαι and ἀναλίσκω.

ἁλύσκω, (*I shun, escape,*) *fut.* ἁλύξω[7], &c. It is different from ἀλύω or ἀλύσσω, Hom. (*I am beside myself.*)

ἁλφαίνω or ἀλφάνω, (*I acquire,*) *aor.* 2. ἥλφον, ἄλφοιμι.

ἁμαρτάνω, (*I err,*) *fut.* ἁμαρτήσομαι, *perf.* ἡμάρτηκα, *aor.* ἥμαρτον (§ 112, 13).

Instead of ἥμαρτον Homer has ἤμβροτον with the *lenis*, (compare ἄλλομαι,) with a transposition, (§ 96. *Obs.* 7.) and with the insertion of β according to § 18. *Obs.* 1, and compare § 110, 11, 2. *Note.*

ἀμβλίσκω, (*I render abortive, miscarry,*) *fut.* ἀμβλώσω, &c. from ἀμβλόω, of which the *pres.* occurs only as a compound, ἐξαμβλοῦν, &c.

ἀμπέχω and ἀμπισχνοῦμαι, see ἔχω.

ἀμπλακίσκω, (*I commit a fault, err,*) *fut.* ἀμπλακήσω, *aor.* ἤμπλακον, ἀμπλακεῖν, (§ 112, 10.) also ἀμβλακίσκω, and with a short initial syllable ἀπλακεῖν, ἀμφιέννυμι, ΑΜΦΙΕΩ, see above ἕννυμι, § 108. III.

ἀναίνομαι, (*I refuse, deny,*) *aor.* ἠνηνάμην, ἀνήνασθαι.

[6] See about the *lenis*, § 6. *Obs.* 2, and compare ἁμαρτάνω. The length of the *a* denoted by the circumflex is an anomalous *augment ;* whence ἐπᾶλτο, not ἔπαλτο.

[7] This verb evidently is derived from ἁλεύομαι : the σ is not intercalated in the *pres.* (after the analogy of § 112. *Obs.* 7.) but omitted in the *fut.* Compare διδάσκω.

This verb is not a compound, (see Buttm. *Lexilogus*, I. 63, 10.) The *aor.* is perfectly regular, like *ἐλυμηνάμην*, and the like. But there is no other tense to be met with.

ἀνᾱλίσκω, (*I consume, expend,*) forms its tenses from *ἀνᾱλόω*, *imperf.* *ἀνάλουν*. Both *ἀνήλωσα* and *ἀνάλωσα* were used, and as a double compound *κατηνάλωσα*, and the same in the *perf.*

This *verb* differs from *ἁλίσκομαι* in the quantity of the *a*, and the regularity of the signif. There is no *aor.* 2.

ἀνδάνω, (*I please,*) *imperf.* *ἥνδανον*, *ἐάνδανον*, *ἐήνδανον*, *fut.* *ἀδήσω*, *aor.* *ἔᾰδον*, *ἄδον*, *perf.* *ἔᾱδα*, (*Dor.* *ἔᾰδα*,) see § 112, 13.

This Ionic and Poetical *verb* must be considered as perfectly identical with the regular *ἥδω*, (*I delight,*) *ἥδομαι*, (*I am delighted,*) which only differs in construction. Compare *λανθάνω* and *λήθω*, and the like.—Homer has also *εὔαδον* [8] for *ἄδον* in the *aor.*

ἀνέσει, *ἀνέσαιμι*, see § 103. I. 4.

ἀνήνοθα, a *perf.* with the signif. of the *pres.*, *I pierce, penetrate through*, from a theme ΑΝΘΩ or ΑΝΕΘΩ, whence comes *ἄνθος*, *flower*, and *ἀνθέω*, *I bloom*, see § 97. *Obs.* 2, and compare below *ἐνήνοθα*. See Buttm. *Lexilogus*, I. 63.

ἀνοίγω or *ἀνοίγνυμι*, see *οἴγω*.

ἄνωγα, (*I order, command,*) is an old *perf.* 1 *pers. pl.* *ἄνωγμεν*, *imper.* *ἄνωχθι*, *ἀνωγέτω*, *ἀνώγετε*, or irregular *ἀνώχθω*, *ἄνωχθε*, (§ 110. *Obs.* 5.) *plusq.* as *imperf.* (*ἠνώγειν*,) *Ion.* *ἠνώγεα*.

This *perf.* having the signif. of the *pres.* originated the corresponding form, (Herod. 7, 104.) 3 *pers. pres.* *ἀνώγει*, *imperf.* *ἤνωγον*, *fut.* *ἀνώξω*, *aor.* *ἤνωξα*.—The *perf.* *ἄνωγα* itself never has the *augment*.

ἀπαυράω, see ΑΥΡ.

ἀπαφίσκω, (*I deceive,*) *aor.* *ἤπαφον*, *ἀπαφών*, &c. is an *aor. redupl.* (§ 85. *Obs.* 2.) of ΑΦΩ, (whence *ἀφή* and *ἅπτομαι*,) properly *I touch, feel, stroke*, Lat. *palpo*, from which the new *pres.* has been formed, according to § 112, 10; *fut.* *ἀπαφήσω*.—The *middle* voice has the same signif. as the *act.*

ἀπολαύω, *augment*, see § 86, *Obs.* 2. | *ἀπούρας*, see ΑΥΡ.

᾽ᾱράομαι, Att. *᾽ᾰράομαι*, *depon. med.* (*I supplicate, imprecate.*) We find only once (*Od.* χ. 322.) the *infin. act.* *ἀρήμεναι*, perhaps *aor.* 2. *pass.* of ΑΡΟΜΑΙ, see Buttm. *Complete Gr. Gr.*—The Homeric *part.* *᾽ᾱρημένος* has a different signif.; it means *injured, worn down.*

ἀραρίσκω (*I fit, adapt*). The radical theme ΑΡΩ gives the *fut.* *ἄρσω*, *aor.* 1. *ἦρσα*, *ἄρσαι*, &c. (§ 101. *Obs.* 3.) *aor.* 2. *ἤραρον*, (see § 85. *Obs.* 2.) from which came the new *pres.* (according to § 112, 10.) *imperf.* *ἀράρισκε*, *Od.* ξ. 23.—But the theme ΑΡΩ combines with the *causative* signif. *to fit*, the *imme-*

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[8] This form too (like *κανάξαις*, above, under *ἄγνυμι*) is explained by the Epic digamma, for the verb *ἀνδάνω* is one of the words alluded to in § 6. *Obs.* 3. From ϜΑΔΩ comes the syllabic augment in *ἔαδα*, and this *εὔαδεν*, which is derived from the double Ϝ after the *augment* (ΕϜΕΑΔΕΝ, like *ἔλλαβεν*): the digamma here made a position, and could therefore not be dropped entirely, as almost everywhere else. The seeming importance of this *ευ* (as if it were meant for the adverb *well*) may have favoured the retention of this form.

diative or *intrans.* one, *to be adapted, quadrate with* (see § 113, 2). The *perf.* 2. ἄρᾱρα, *Ion.* ἄρηρα[9], as a *pres.* tense has only this latter *intrans.* meaning (*part. fem. Epic* ἀρᾰρυῖα): the *aor.* ἤραρον, though less frequent, is likewise *intrans.* The *perf. pass.* ἀρήρεμαι[10], formed after the analogy of the *fut.* ἀρέσω, agrees in meaning with ἄρηρα. This *fut.* itself, with other forms derived from it, (see ἀρέσκω,) has obtained the particular signif. *to adapt one's self, to conciliate,* which some of the above forms also have sometimes (*Il. α.* 136. Soph. *El.* 147).—Ἄρμενος (*fitting*) is the *syncopated aor.* (§ 110, 8.)

ἀρέσκω, (*I satisfy, please, conciliate,*) *fut.* ἀρέσω, *perf. pass.* ἤρεσμαι.—MED.

It is derived from ΑΡΩ, of which ἀρέσω (according to § 95. *Obs.* 15.) is the old *fut.*, which exclusively assumed this particular signif., and produced the rest of the tenses along with the new *pres.* tense.

ἄρνυμαι, (belonging to αἴρω, as πτάρνυμαι does to πταίρω,) is used instead of αἴρομαι in a particular sense (*to get, obtain,* as the reward of exertion, or as booty.) The rest of the tenses, except the *pres.* and *imperf.*, are derived from the radical form, *fut.* ἀροῦμαι, *aor.* ἠρόμην (ἄροντο, ἀροίμην[11]).

ἁρπάζω, (*I plunder,*) has with the Attics ἁρπάσω, (ἁρπάσομαι,) ἥρπακα, ἡρπάσθην, &c., with the later writers, (κοινοὶ,) ἁρπάξω, ἡρπάγην, &c. Homer has both formations (see § 92. *Obs.* 1).

ΑΡΩ, see ἀραρίσκω.

αὔξω and αὐξάνω, (*I increase,*) *fut.* αὐξήσω (§ 112, 13).—The *pass.* with the *fut.* of the *middle* voice, *I grow.*

ΑΥΡ, to this root, with its principal meaning *to take,* belong the following two compounds[12]:

1.) ἀπαυράω (*I take away*): of this verb we find in Poets only the *imperf.* (in the sense of the *aor.*) ἀπηύρων, and *aor.* 1. *med.* ἀπηυράμην (from ΑΥΡΩ). To these tenses must be added the *part. aor.* 1. *act.* ἀπούρας, and *med.* (with *pass.* signif.) ἀπουράμενος, with a particular change of vowel. These forms are strictly related to the former in point of meaning.

2.) ἐπαυρίσκομαι, (*I reap the fruits of, enjoy,*) *fut.* ἐπαυρήσομαι, *aor.* ἐπηυρόμην, ἐπαυρέσθαι, and in un-Attic writers, ἐπαύρασθαι.—(See § 96, 8.)

The old Poets have also the *act.*, and chiefly the *aor.* ἐπαῦρον, Pind. *Pyth.* 3, 65. *conj.* ἐπαύρω, *infin.* ἐπαυρεῖν or ἐπαυρέμεν. The *pres.* ἐπαυρέω, which is made from it, is in Hesiod.

ἀφύσσω, (*I draw from,* as water from a river,) *fut.* ἀφύξω, *aor.* ἤφῠσα, ἀφύσαι, (ἀφύσσαι,) § 92. *Obs.* 2.

ΑΦ—see ἐάφθη, and ἀπαφίσκω.

ἄχθομαι, (*I am angry,*) ἀχθέσομαι, ἠχθέσθην (§ 112, 3).

ΑΧΩ, see ἀκαχίζω.

ἄω, this theme occurs with four different signif.

1.) *to blow, imperf.* ἄον, (Apoll.) commonly ἄημι (see above).

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[9] Ἄρηρε, *transitive, Od. ε.* 248, is incorrect instead of ἄρασσεν.

[10] In *Apollonius,* where the reading ἀρηράμενος is incorrect. Compare ἀκήχεμαι and ὀρώρεται.

[11] Compare *Il. ζ.* 446, with *σ.* 121, and *χ.* 160, with *ι.* 124.

[12] See about both, Buttm. *Lexilogus,* I. 22.

2.) *to sleep, aor.* ἄσα, and (§ 112. *Obs.* 3.) ἄεσα, Hom.

3.) *to satiate, fut.* ἄσω, *aor.* ἄσα, whence in the *pres. pass.* ἄται, and lengthened ἄᾶται, (Hesiod. A. 101, as a *fut.* according to § 95. *Obs.* 12.) *infin. act.* ἀμεναι, (Hom.) contr. from ἀέμεναι. *Verbal adjective* ἀτός: hence with the *priv.* α, ἄατος, (Hesiod,) ἄτος, (Hom.) *insatiable.* Compare above ΑΑ—and the *Note* to ἀάω.

4.) *to hurt,* in which sense it is stated above as a contr. of ἀάω.

ἄωρτο, see αἴρω.

B.

βαίνω, (*I go,*) *fut.* βήσομαι, *perf.* βέβηκα, *aor.* 2. ἔβην, after ἔστην: thus, ἔβημεν, βῆναι, βῆθι[13], βήτω, βαίην, βῶ.—Some of its compounds have also a *pass.* voice; for instance, παραβαίνω, (*I go beyond, transgress,*) *perf. pass.* παραβέβαμαι, *aor. pass.* παρεβάθην. *Verbal adj.* βατός.

All these forms are derived from ΒΑΩ, and are conjugated like ἵστημι, excepting the *pres.* tense; but Homer has even this with the *redupl. part.* βιβάς, and βιβών.—The *plusq.* ἐβεβήκειν has in Epic poetry the signif. of the *imperf.* or *aor.*, *ex. gr. Il.* ζ. 495, 513. Compare βάλλω ἐβεβλήκειν. See about βέω, βείω, βήω, the similar *conj.* of ἔστην, § 107. *Obs.* IV. The shortened forms of the *perf.* (*ex. gr.* βεβᾶσι, βεβάναι, βεβώς, § 110, 10.) occur seldom except in the Poets and Dialects.—Homer has the *aor.* 2. shortened βάτην for ἐβήτην, ὑπέρβασαν for ὑπερέβησαν.—The Epics too have an *aor. med.* (as *act.*) but wavering in the form, ἐβήσατο, or, according to § 96. *Obs.* 9, ἐβήσετο. *Imper.* βήσεο.—See below βέομαι.

This verb has likewise the *causative* signif. (§ 113, 2.) *to cause to go,* but only in the Ionic dialect and in Poets. The *fut. act.* βήσω, and the *aor.* 1. ἔβησα, have only this signif.

βάλλω, (*I throw,*) *fut.* βαλῶ, sometimes also βαλλήσω, (§ 112, 8.) *aor.* ἔβαλον, *perf.* βέβληκα, *pass.* βέβλημαι, (*conj.*, see § 98. *Obs.* 9.) *aor.* 1. *pass.* ἐβλήθην.—MED.

There are a few Epic forms derived from a *syncopated aor.* (ἔβλην, see § 110, 6, 7.) *aor.* ξυμβλήτην, (3 *dual,*) *pass.* ἔβλητο, βλῆσθαι, *opt.* βλείμην, βλεῖο, &c. *conj.* βλήεται, (for βλήηται,) and from this again a *fut.* συμβλήσομαι.—The Epics also make the *perf. pass.* βεβόλημαι[14] (as if from ΒΟΛΕΩ).—The *plusq.* ἐβεβλήκειν has with Epic Poets the signif. of the *aor.* (*hit,*) *ex. gr. Il.* ε. 66, 73. compare βαίνω ἐβεβήκειν.

βαρύνω, (*I load,*) *perf. pass.* (from βαρέω) βεβάρημαι, Plat.

Hom. has *part. perf. act.* βεβαρηότα, ότες, with intrans. signif. (§ 97. *Obs.* 1.)

βαστάζω, (*I carry,*) *fut.* βαστάσω, &c. takes the other formation in the *pass.*, *ex. gr.* ἐβαστάχθην (§ 92. *Obs.* 1).

ΒΑ—βίβημι, see βαίνω.

βέομαι or βείομαι, a Homeric *fut. I shall live,* which may be considered either as a

[13] It may be shortened, when contracted; for instance, κατάβᾶ as in ἵστημι.

[14] The old radical theme of this *verb* had an ε (compare τέμνω τάμνω, τρέπω τράπω, and below σκέλλω). This is evident from the derivative βέλος, and especially from the *verbal* βελέτης in ἑκατηβελέτης, whence ΒΟΛΕΩ, (see § 112, 9.) and likewise through the metathesis ΒΕΛ, ΒΑΕ, the forms βέβληκα, βλείμην, &c. (§ 110, 11.)

real irregular *fut.* (like *πίομαι*, or like *κέω, κείω,*) or as a *conj.* used like a *fut.* instead of *βέωμαι* (see § 139. *Obs.* 1. I. 4). Neither do we attempt to decide whether it belongs to an old verb ΒΕΙΩ, (whence, perhaps, *βίος, βιόω,*) or whether the *pass.* form of the verb *βαίνω* took the collateral meaning of *wandering through life,* that is to say, *living,* in which case *βείομαι* would correspond to the *act.* from *βείω, conj.* for *βῶ.*

βιβρώσκω, (*I eat,*) from ΒΡΟΩ, *fut.* (*βρώσομαι,*) *perf.* *βέβρωκα,* &c.

The *part. perf.* *βεβρωκὼς* sometimes undergoes a contraction like that of § 110, 10, whence Soph. *Antig.* 1010. *βεβρῶτες.* See about the Epic *aor.* *ἔβρων,* § 110, 6. The Homeric *βεβρώθοις* belongs to a particular verb, the *intensive* *βεβρώθω, I devour.*

βιόω, (*I live,*) *fut.* *βιώσομαι, aor.* *ἐβίωσα,* and (*aor.* 2.) *ἐβίων, βιῶναι, part.* *βιοὺς, conj.* *βιῶ, ᾖς,* &c. *opt.* *βιώην* (§ 110, 6).

The forms *βιώσκομαι* and *ἀναβιώσκομαι* have both the *intrans.* signif. (*to start into life, revive,* Plato *Phæd.* 72.) and the *transitive* one (*to restore to life, Crit.* 9). It is merely in the latter sense that it has the *aor.* 1. *ἐβιωσάμην* (*Od. θ.* 468. Plato *Phæd.* 89) ; in the former the *act.* *ἀναβιῶναι* is used.

ΒΛ, see *βάλλω.*

βλαστάνω, (*I sprout out, bud,*) *βλαστήσω,* *ἔβλαστον* (§ 112, 13).

βλώσκω, (*I go,*) has, as if from ΜΟΛΩ, *aor.* *ἔμολον, μολεῖν, μολὼν, fut.* *μολοῦμαι, perf.* *μέμβλωκα,* (according to § 19. *Obs.* 1. for *μέμλωκα,*) as if it were ΜΛΟΩ, whence came the *pres.* tense *βλώσκω.* See § 110, 11. The *pres.* *μολέω* is suspicious.

βοάω, (*I cry* or *call out,*) always contracts *οη* into *ω*[15] in the Ionic dialect, *fut.* *βώσομαι,* it then draws the accent back, *aor.* *ἔβωσα,* and takes *σ* in the *aor. pass.* *ἐβώσθην.*

ΒΟΛ, see *βάλλω* and *βούλομαι.*

βόσκω, (*I lead to pasture,*) *fut.* *βοσκήσω,* &c. (§ 112, 8.)—MED. *βούλομαι,* (*I will,*) *fut.* *βουλήσομαι, perf.* *βεβούλημαι, aor.* *ἐβουλήθην, ἠβουλήθην.* (See about the *augment,* § 83. *Obs.* 5.)

Homer has also a *perf.* 2. *βέβουλα* (*προβέβουλα, I prefer*). The first syllable was likewise short in Homer, and the old language in general, in which case it is written with an *ο, βόλεσθε* (§ 5. *Obs.* 3).

ΒΟ, see *βοάω.* | ΒΡΟ, see *βιβρώσκω.*

βραχεῖν, ἔβραχον, an Epic *aor., to make a noise;* different from *βρέχειν, to wet, βρέχεσθαι, βρεχθῆναι,* and *βραχῆναι, to be wet.*

βρυχάομαι, I roar, bellow, dep. pass. The *perf. act.* has with Poets the signif. of the *pres.* Compare *μηκάομαι* and *μυκάομαι.*—See about the *perf.* *βέβρυχα,* Buttm. *Lexilogus,* II. 85.

Γ.

γαμέω, (*I marry,*) from ΓΑΜΩ, *fut.* again *γαμέω, γαμῶ, aor.*

[15] This becomes evident on comparing the verb *βωθεῖν* for *βοηθεῖν, to aid.* Compare below *νοέω.*

ἔγημα, γῆμαι, &c. *perf.* γεγάμηκα, &c.—*MED. I marry, take a husband.* The form ἐγαμήθην (whence Theocr. has γαμεθεῖσα) is a pure *pass.*

ΓΑ, see ΓΕΝΩ.

γέγωνα, a *perf.* with the signif. of the *pres., I call aloud, proclaim.* But most of the other forms are made as of a *pres.* in ω or έω derived from this *perf.; infin.* γεγωνεῖν, *imperf.* ἐγεγώνευν, (for -εον,) 3 *pers.* ἐγεγώνει, but also (ἐγέγωνε) γέγωνε, which form consequently occurs as *pres., imperf.,* and *aor.* See § 111, 2.

ΓΕΝ. This root, which corresponds to the Latin verb *gigno, genui,* has two principal signif.; the *causative, to beget,* and the *immediative* or *intrans., to be born.* The forms are anomalously intermixed. Of the *act.* one there is none in use but the *perf.* (γέγονα): all the rest in both signif. belongs to the *medio-passive* form. The whole may, according to custom, be assigned to two different *pres.* tenses:

1.) γείνομαι has merely the meaning of *being born;* in the *pres.* it is poetical, *to be begotten,* and *to beget;* in the *aor.* ἐγεινάμην merely *transitive, to beget,* in both prose and poetry. Else the regular *verb* γεννάω is used in this last signif.

2.) γίγνομαι, (old and Attic, later γίνομαι,) *fut.* γενήσομαι, *aor.* ἐγενόμην, *perf.* γεγένημαι, or (in *act.* form) γέγονα: un-Attic forms, ἐγενήθην, γενηθήσομαι. All these forms are absolutely *intransitive* not only in the proper signif. of *being born,* but also and even more frequently in the sense of *becoming, growing,* the Lat. *fieri.* To this must be added the signif. *to be,* since ἐγενόμην and γέγονα serve at the same time as *præterites* of the verb εἶναι. But whenever γέγονα can be translated by the *pres.* tense, *I am,* it always conveys this particular meaning, *I am by birth,* or *have become.*

There is for γέγονα a poetical form, (γέγᾰα,) *pl.* γέγαμεν, γεγάασιν, *infin.* γεγάμεν, (for -άναι,) *part.* γεγαώς, *Attic* γεγώς (see § 110, 10). It appears to come from ΓΑΩ, from which is also derived the older form γεγάκειν, (for γεγηκέναι, see § 111, 2.) in Pind.[16]—ἔγεντο, γέντο, (Hesiod, Pind.) is the *syncopated aor.* for ἐγένετο: see also the following article.

γέντο, (*he took, seized,*) an old *verb* in Homer, of which no other tense occurs. In other poets it also stands for ἐγένετο, ἔγεντο, from the preceding *verb.*

γηθέω, (*I am glad,*) γηθήσω, &c.; *perf.* γέγηθα is the same with the *pres.* and more used.

γηράω or γηράσκω, (*I grow old,*) *fut.* γηράσομαι, is regular after the first form, yet the Attics prefer the form γηρᾶναι to the *infin. aor.* γηρᾶσαι.

This γηρᾶναι is the *infin.* of the more ancient *aor.* ἐγήρᾱν, (see Buttm. *Complete Gr. Gr.*) to which belongs also the poetical *part.* γηρὰς, (*Il.* ρ. 197. γηράντεσσιν, Hesiod. E. 188.) to which the *aor.* ἔδρᾱν, from διδράσκω, exactly corresponds. See § 110, 6.

γίγνομαι, γίνομαι, see ΓΕΝ.

γιγνώσκω, (old and Attic, commonly γινώσκω, *I know,* Lat. *nosco,*) from ΓΝΟΩ, *fut.* γνώσομαι, *aor.* ἔγνων, *pl.* ἔγνωμεν,

[16] The anomalous form γεγάᾱτε, (*Batrach.* 143. Hom. Epigr. *ult.*) may be explained from the *perf.* γέγαα, (-άατε for ᾱτε,) having become the *pres.* tense, (see, however, Buttm. *Lexilogus,* I. *Note* to Art. 2, 1.) whence also ἐκγεγάονται, *Hymn. Ven.* 198; the latter through a new anomaly as a *fut.*

&c. *infin.* γνῶναι, *imper.* γνῶθι, γνώτω, &c. *opt.* γνοίην, *part.* γνοὺς, (§ 110, 6.) *perf.* ἔγνωκα, *pass.* ἔγνωσμαι.

In the *causative* signif. (§ 113, 2.) *to persuade,* which the compound ἀναγιγνώσκω has, particularly with the Ionians, it forms the *aor.* 1. ἀνέγνωσα.

γοάω, (*I bewail,*) *aor.* 2. ἔγοον, *Il.* ζ. 500. (§ 96. *Obs.* 5.)

γρηγορέω, see ἐγείρω.

ΓΩΝ, see γέγωνα.

Δ.

ΔΑ,—δαίω. The forms belonging to these themes have four principal signif.: *to divide, give to eat, burn, teach.*

1. δαίω, (*I divide,* particularly with a sharp instrument, *I distribute,*) in this form and signif. has merely the *pres.* and *imperf.,* and is only poetical; but the *fut.* δάσομαι, *aor.* ἐδασάμην, as *depon. med.,* have the same meaning, and are also employed in prose; the *perf.* δέδασμαι has the *pass.* tense, (*I am divided, distributed,*) and its *third pers. pl.* δεδαίαται adheres again to the root δαίω for the sake of euphony. Compare μαίομαι ἐμασάμην, ναίω ἐνασάμην. The *pres.* δατέομαι (which see below) bears the same relation to these forms as πατέομαι to πάσασθαι.
2. δαίνυμι, (*I give to eat, treat, feast,*) *med.* δαίνυμαι, (*I consume, revel,*) 2 *pers.* δαίνυο, (see § 107. *Obs.* 4, 4.) according to the analogy of verbs in νυμι, makes its tenses from δαίω, which, however, never has this signif. in the *pres.* tense, δαίσω, δαίσομαι, &c.
3. δαίω in the *pres.* tense signifies also *to burn, kindle* [17]. In the *perf.* δέδηα, (§ 97, 4.) it has the *intrans.* sense of the *med.* δαίομαι, (*I burn, am on fire,*) *aor.* 2. (ἐδαόμην,) 3 *conj.* δάηται.
4. ΔΑΩ combines the *causative* sense *to teach* with the *immediative* one *to learn.* In the first we have only the *aor.* 2. ἔδαον or δέδαον, (§ 83. *Obs.* 7.) to which belongs also the Homeric δέδαε, but in the sense of *learning, perf.* (δέδαα,) δεδάασι, δεδαὼς, *aor. pass.* ἐδάην, (properly *was taught,* i. e. *learned,*) whence the new *perf.* δεδάηκα, (§ 111, 3.) or δεδάημαι, *fut.* δαήσομαι: δέδαα as a *pres.* tense gives (δεδᾶσθαι) δεδάασθαι, *to get to know, to investigate, experience,* Homer. This verb is merely poetical, and has no *pres.* tense in either sense, but the usual διδάσκω (below) comes from it.

The Epic δήω, δήεις, &c. an anomalous *fut.* with the steady meaning *I shall find,* also belongs to this root [18].

δάκνω, (*I bite,*) from ΔΗΚΩ, *fut.* δήξομαι, *perf.* δέδηχα, *aor.* ἔδακον, § 112, 12.

δαμάω, see δέμω.

δαρθάνω, (*I sleep,*) *fut.* δαρθήσομαι, *perf.* δεδάρθηκα, *aor.* ἔδαρθον, § 112, 13.

Poets use ἔδραθον for ἔδαρθον, (§ 96. *Obs.* 7.) and the compound with κατὰ sometimes takes in the *aor.* the form of the *aor. pass.* κατεδάρθην,

[17] It is from misunderstanding the passage *Il.* ε. 4, 7, that the *intrans.* signif. is given to this form. Compare *Il.* σ. 206, 227.

[18] Compare κείω in κεῖμαι. Both are old *fut.* from ΔΑΩ, ΚΕΩ, in the form of the *fut.* 2. instead of δαέω, κεέω, with the contr. of the first two vowels, as in the *gen.* κλεῖος, (from κλέεος,) for κλέους. See § 53. *Obs.* 5.

καταδαρθείς, (*fallen asleep,*) which form may be considered as *aor.* 1. for ἐδάρσθην, (compare κεκάρθαι for -σθαι, and πέρθαι in πέρθω,) or as a solitary instance of an *aor.* 2. *pass.* with θ. (see § 100. *Obs.* 9.)

δατέομαι, (see δαίω 1.) *aor.* 1. *infin.* δατέασθαι, Hesiod. E. 795. See § 96. *Obs.* 1.

ΔΑΩ, see δαίω.

δέαται, see δόαται. | δεῖ, see δέω. | δείδω, see δεῖσαι.

δείκνυμι, (*I show,*) *fut.* δείξω (§ 107, and 112, 14).—MED.

The Ionians make the *fut.* δέξω, ἔδεξα, δέδεγμαι (ἀποδεδέχθαι, see § 27. *Obs.* 3).

The *med.* δείκνυμαι has in the Epics (*Il.* ι. 196. *Hymn. Apoll.* 11.) the sense of *greeting, welcoming, pledging to drink,* and therefore the *perf.* also belongs hither with a similar signif. to that of the *pres.* δείδεγμαι, (for δέδειγμαι,) 3 *pl.* δειδέχαται, 3 *sing. plusq.* as *imperf.* δείδεκτο : δεικανάομαι, δειδίσκομαι, and δεδίσκομαι [19], are collateral forms, which all have the same signif.

δεῖσαι, *to fear,* ἔδεισα, *fut.* δείσομαι. The *perf.* δέδοικα, (§ 97. *Obs.* 1.) and δέδια (ῐ), have the power of the *pres.* (*I fear*) ; their alternate use was regulated by euphony. *Syncopated forms* are made from δέδια : δέδιμεν, δέδιτε, 3 *pl. plusq.* ἐδέδισαν, and an *imper.* δέδιθι (§ 110, 10).

The Epics also used δείδοικα, δείδια, (compare the preceding δείδεκτο,) and δείδιμεν, &c., and still more shortened (in *Apoll.*) *part.* δειδυῖα. Hence came a new *pres.* δείδω, which occurs only in these poets, but from which all the above tenses were formerly derived.

We find the *aor.* always written ἔδδεισα in Homer ; this is the only instance of a *muta* [20] doubled in the *augment.*

The Epic δίω includes also the idea of *flying from, escaping,* (*Il.* χ. 251.) of which the causative is *to frighten* (§ 113, 2). But it is very singular that Homer renders this exclusively by the *pass.* voice (δίεσθαι, *conj.* δίωμαι, &c.). The *act.* of another form δίημι, on the contrary, signifies *to hunt, chase,* (ἐνδίεσαν, *Il.* σ. 534.) and the *pass.* is *to fly from, run* (δίενται, *Il.* ψ. 475). The *infin.* δίεσθαι may belong to both forms, and has both meanings (*Il.* μ. 276, 304).

ΔΕΚ, see δείκνυμι and δέχομαι.

δέμω, (*I build,*) *aor.* ἔδειμα, *perf.* δέδμηκα, &c. (§ 110, 4 and 11.) The form δείμομεν in Homer is the shortened *conj. aor.* See *Obs.* V. 15, § 103.—MED.

The same theme gives likewise the tenses to δαμάω, (*I tame, subdue,*) *perf.* δέδμηκα, *aor. pass.* ἐδάμην, ἐδμήθην,—δαμᾷ and δαμάᾳ are both *pres.* and *fut.* In prose we find in this sense δαμάζω, which is regular.

δέρκομαι or δέδορκα, (*I see, behold,*) *aor.* ἔδρακον, (see § 96. *Obs.* 7.) also ἐδράκην and ἐδέρχθην, all *act.*

δέχομαι, (*I take,*) is in Ionic δέκομαι, and hither belongs also,

[19] Several grammarians place the form δείδεκτο under δέχομαι, because they fancy that the signif. *to receive, welcome,* is more readily derived from it. But the fundamental meaning unquestionably is *to reach the hand,* and δείκω probably signified in the origin simply *I stretch out the hand,* from which δέκομαι, δέχομαι, is very naturally derived. Compare δείδοικα, δείδια, which also have the *redupl.* δει, because the radical syllable is likewise δει.

[20] That the true cause of the lengthened syllable, which occasions this reading here and in ὑποδδείσασα, ἀδδεὲς, is to be sought for in a hitherto undiscovered *digamma* after the δ, (dw,) has been shown by Dawes, *Misc.* 168.

according to § 112, 9. the Epic δεδοκημένος (*waiting, being on the watch, Il.* o. 730): δεδεγμένος is used in the same sense, (*Il.* δ. 107. &c.) also 3 *pl.* δέχαται and *plusq.* as *imperf.* ἐδέγμην. Yet likewise ἔδεκτο, δέχθαι, as *syncopated aor.* in the sense of *taking.*—See δείδεγμαι in δείκνυμι.

δέω, (*I tie, bind,*) see § 105. *Obs.* 2. and § 95. *Obs.* 4.—The *fut.* 3. δεδήσομαι, (§ 99. *Obs.* 1.) supplies the un-Attic *fut.* 1. δεθήσομαι.—MED.

δέω, (*I want, lack,*) *fut.* δεήσω, &c. is commonly impersonal: δεῖ, (*it behoves, is necessary,* French *il faut,*) *conj.* δέῃ, *opt.* δέοι, *infin.* δεῖν, *part.* δέον, *fut.* δεήσει, &c. The *pass.* δέομαι, δέῃ or δέει, δεῖται, &c. is always personal, (*I want, need,*) δεήσομαι, ἐδεήθην.

The contr. ει was sometimes resolved in this *verb,* even by the Attics, to distinguish it from the preceding *verb;* as Isocr. *Busir.* 2. τοσούτου δέεις, and in Xenophon frequently δέεται, δέεσθαι. But Homer has the *aor.* δῆσεν, (*Il.* σ. 100.) and a peculiar form δεύομαι, δευήσομαι.

δέαται, see δόαται. | ΔΗΚ, see δάκνω. | δήω, see ΔΑ.

διδάσκω, (*I teach,*) loses the σ in the formation: διδάξω, δεδίδαχα, &c.; with Poets also διδασκήσω.—MED.

Comes from ΔΑΩ. Compare the *Note* to ἀλύσκω.

διδράσκω, (*I run away,*) occurs only in compounds, (ἀποδιδράσκω, διαδιδράσκω,) from ΔΡΑΩ, *fut.* δράσομαι, *perf.* δέδρᾱκα—*aor.* ἔδρᾱν, ᾱς, ᾱ, ᾱμεν, ἔδρᾱτε, 3 *pl.* ἔδρᾱσαν and ἔδρᾰν, (§ 107. *Obs.* IV. 6.) *conj.* δρῶ, ᾷς, ᾷ, &c. *opt.* δραίην, *imper.* δρᾶθι, *infin.* δρᾶναι, *part.* δράς. See § 110, 6. with the *Note.*

The Ionians have everywhere η, διδρήσκω, δρήσομαι, ἔδρην, &c. This *verb* must not be confounded with the regular δράω, (*I do,*) which has *fut. act.* δράσω, and *aor.* 1. ἔδρᾱσα: δέδρᾱκα is common to both.

δίζημαι, (*I seek, inquire,*) is a form of μι, which retains the η in the *pass.*, § 106. *Obs.* 3. *fut.* διζήσομαι Hom.

δικεῖν, (*to throw,*) ἔδικον, is a defective *aor.*

διψῆν, see § 105. *Obs.* 5. | δίω, see δεῖσαι. | ΔΜΕ, see δέμω.

δόαται or δέαται, (*it appears,*) *aor.* δοάσσατο, *conj.* δοάσσεται (-ηται), Homer.

δοκέω, (*I seem, think,*) from ΔΟΚΩ, *fut.* δόξω, &c. The *perf.* from the *pass.* δέδογμαι (*I have seemed*). The regular formation δοκήσω, &c. is poetical.

See the Epic δεδοκημένος in δέχομαι.

δουπέω, (*to give a hollow sound, make a noise in falling,*) *perf.* δέδουπα, (§ 97. *Obs.* 4.) *aor.* ἐδούπησα and ἐγδούπησα from a form ΓΔΟΥΠ, which bears the same relation to δουπέω, as κτυπέω to τύπτω.

δραμεῖν, δέδρομα, see τρέχω. | ΔΡΑ, see διδράσκω.

δύναμαι, (*I can, am able, have power,*) *pres.* and *imperf.* like ἵσταμαι, 2 *pers. pres.* δύνασαι, Poetically δύνῃ. See about the *conj.* and *opt.* § 107. *Obs.* III. 5. and § 83. *Obs.* 5. about the *augment.* *Fut.* δυνήσομαι, *aor.* ἠδυνήθην, (also ἐδυνάσθην,) *perf.* δεδύνημαι.

Verbal adjective, δυνατὸς, *possible.*

In Homer this *verb* is a *depon. med.* δυνήσατο for ἐδυνήθη.

δύω. This *verb* originally combined the *immediative* signif. *to go in, enter,* with the *causative one, to wrap up in, inclose* (§ 113, 2).

The *pres. act.* δύω has only the latter, (*to wrap in, sink,*) and retains it in the *fut.* and *aor.* 1. *act.* δύσω, ἔδυσα, *pass.* ἐδύθην, (§ 95. *Obs.* 4.) The MED. δύομαι, (*I wrap myself up in,*) δύσομαι, ἐδυσάμην, took the *intrans.* (*immediative*) signif. (*to go in, dive,* &c.), which again assumes a *transitive* signif., *to enter* (*a garment*), *put on* (*a coat,* i. e. *to dress*). These signif. of the *immediative* sense are retained in the *act.*, in the *perf.* δέδῡκα, and the *aor.* 2. (see § 110. 6.) ἔδῡν, δῦναι, δὺς, *imper.* δῦθι, δῦτε, *conj.* δύω, (*Il.* ρ. 186. Plato *Crat.* 413.) *opt.* δύην.[21] To this must be added a new *act.* form in the *pres.* tense δύνω, which along with the *aor.* ἔδυν is preferred in certain connexions and in the compounds, to the form δύομαι, ἐδυσάμην.

This is the basis of the general practice; the modifications arising from the different shades of meaning, especially in the compounds, must be left to dictionaries and individual study. The *aor. med.* ἐδυσάμην has with Epics a collateral form, ἐδύσετο, ἐδύσεο, *imper.* δύσεο, see § 96. *Obs.* 9. Hither belongs also the *part.* δυσόμενος with the signif. of the *pres.* in *Od. a.* 24. Hesiod, E. 382. Herod. makes of δύνω, δυνέουσι (§ 112. *Obs.* 5).

E.

ἐάφθη, a Homeric form, either from ἅπτειν, (*to bind,*) compare ἐάγην, ἐάλων, or from ἕπομαι, (see below,) for ἑΐφθη, commonly ἕσπετο. See Buttm. *Lexilogus,* II. 87.

ἐγείρω, (*I awaken,* or *rouse from sleep,*) is regular in the *act.* *perf.* ἐγήγερκα, ἐγήγερμαι.

The *med.* has the signif. of *awaking from sleep, being wakeful, watching,* and its *aor.* is ἠγρόμην, (§ 110, 4.[22]) The *perf.* 2. ἐγρήγορα (of which the anomalous *redupl.* was probably caused by ἠγρόμην) has also the *immediate* signif. like other *perf.* 2. (see § 113. *Obs.* 3.) but acquires a new *pres.* signif., i. e. becomes a new *pres.* tense; properly, *I have been awakened,* i. e. *am awake, watch;* the *plusq.* with the force of an *imperf.* ἐγρηγόρειν. *Pres.* tenses derived from ἐγρήγορα in the same sense are, ἐγρηγορόω in Homer; ἐγρηγορέω in the later prose; and γρηγορέω in the *New Testament.* From

[21] Compare § 107. *Obs.* III. 6. Hence ἐκδῦμεν for ἐκδύημεν (like θεῖμεν for θείημεν). See Buttm. *Lexilogus,* I. 17. 10.

[22] See about the *infin.* ἔγρεσθαι, (instead of ἐγρέσθαι,) Buttm. *Complete Gr. Gr.*

ἐγρηγόρατε arises the Homeric form ἐγρήγορθε, (§ 110. *Obs.* 5.) and from this again with new anomalies the 3 *pers. pl.* ἐγρηγόρθασι.

ἔδω, see ἐσθίω. | ἑδοῦμαι, see ἕζομαι.

ἕζομαι, καθέζομαι, (*I sit down,*) *fut.* καθεδοῦμαι, (§ 95. *Obs.* 16.) *imperf.* ἐκαθεζόμην, used as *aor.*

See, for instance, Plato *Menon* 26. p. 89. Xen. *Anab.* 5, 8. 14. This renders the *pres.* καθέζομαι suspicious even in later writers. Compare below, ἵζω, and above, § 108. II. εἶσα and ἧμαι, which forms properly all belong to one root. See in Buttm. *Complete Gr. Gr.*, in the *List of Verbs*, ἵζω. Later writers also used the *pass.* form ἐκαθέσθην instead of ἐκαθεζόμην.

ἐθέλω and θέλω, (*I will, wish,*) *fut.* ἐθελήσω, θελήσω, &c. (§ 112, 8.) *perf.* ἠθέληκα.

ἔθω, (*I am wont,*) *perf.* εἴωθα, (§ 97. *Obs.* 2.) *Ion.* ἔωθα, is alone used instead of this *pres.* tense.

There is nothing left of the *pres.* but the Homeric *part.* ἔθων, *accustomed.*

εἴδω, (*I see,*) an old verb, of which there remains nothing in this tense but εἶδον, ἰδεῖν, ἰδέσθαι, &c. as *aor.* of the verb ὁράω (which see). But in the Epics there is also εἴδω in the same sense, (which as *pres.* of the *indic.* occurs only in later Poets,) the *pass.* form εἴδομαι, εἰσάμην, (ἐεισάμην, ἐεισάμενος,) for *to be seen,* and *to seem,* Lat. *videri.* See about the signif. of this verb, § 113. *Obs.* 10. and about the special forms used in the sense of *knowing,* (οἶδα, ᾔδειν, εἴσομαι, &c.) § 109. III.

εἴκω, *perf.* ἔοικα, (*I resemble, appear,*) used as a *pres. part.* ἐοικὼς, *Attic* εἰκὼς, especially in the *neuter* εἰκὸς, see § 109. III. 5. *Note* (*Ion.* οἶκα, οἰκὼς, οἰκὸς,) *plusq.* ἐῴκειν, (§ 84. *Obs.* 9.) *fut.* εἴξω. (The verb *I give way* is altogether regular.) Like εἰκὼς, εἶκα and εἰκέναι occur now and then in Attic Poets for the sake of the metre.

The *pres.* εἴκω occurs nowhere, and the *imperf.* εἶκε (for ἐῴκει) merely *Il.* σ. 520. The Epic forms ἐΐκτον, ἐΐκτην, and ἤϊκτο, ἔϊκτο, have been more properly ranked (in the *Note* just mentioned, and § 110, 9.) along with the Attic ἔοιγμεν, (Soph. Eurip.) among the syncopated forms of the *perf.* and *plusq.* See the same *Note* about the remarkable form εἴξασι instead of ἐοίκασι, which occurs in the Attic prose writers.

εἴλω, (*I crowd, press together,*) more commonly εἰλέω or εἱλέω, *fut.* ήσω, &c. *aor.* 1. *infin.* ἔλσαι, ἐέλσαι, *part.* ἔλσας, *perf. pass.* ἔελμαι, *aor. pass.* ἐάλην, *infin.* ἀλῆναι or ἀλήμεναι, *part.* ἀλεὶς (which forms are also fluctuating in our editions between the *spiritus asper* and the *spiritus lenis*).

Compare ἐστάλην, σταλῆναι, from στέλλω: from the same root ΕΛΛΩ, in the sense of *pushing, pressing,* comes also ἐλαύνω, (see below,) in the particular signif. of which *to beat, strike,* the *aor.* ἔλσαι (*ex. gr. Od.* ε. 132.) occurs in Homer. Hither belongs also, according to § 112, 9. the *plusq.* ἐόλητο, *was crowded, pressed,* Apoll. 3, 471. See Buttm. *Lexilogus,* II. 88. and 76, 7.

εἵμαρται, see ΜΕΙΡΟΜΑΙ. | εἰμὶ and εἶμι, see § 108. IV. V.

εἰπεῖν, (*to say,*) an *aor.* 2. *indic.* εἶπον, (*Epic* ἔειπον,) *imper.* εἰπὲ, (comp. πρόειπε, see *Obs.* I. 4. 1. to § 103.) more usual than the rather *Ionic aor.* 1. εἶπα, (§ 96. *Obs.* 1.) *imper.* ἶπον, (erroneously εἰπὸν, see *Exc. I. ad Plat. Menon*). The Attics, however, use εἶπας as well as εἶπες, and preferably εἴπατε, εἰπάτω, &c.[23]

With this *aor.* are intimately connected the *fut.* ἐρῶ, (*Ion.* ἐρέω,) from εἴρω, which Poets use as the *pres.* tense—and of ΡΕΩ the *perf.* εἴρηκα, (§ 83. *Obs.* 3.) *perf. pass.* εἴρημαι, *aor. pass.* ἐρρήθην and ἐρρέθην, (*un-Attic* εἰρήθην, εἰρέθην,) ῥηθῆναι, *fut.* 3. as usual *fut. pass.* εἰρήσομαι[24]. *Verbal adjective,* ῥητέος, ῥητός.

Φημὶ is used as the *pres.* tense of this verb, (as we remarked above, § 109. I. 2.) on some occasions ἀγορεύειν, which properly signifies *to speak in public,* for instance, κακῶς ἀγορεύειν τινὰ, κακῶς εἶπον :—ἀγορεύειν is always used in most of the compounds, *ex. gr.* ἀπαγορεύω, *I forbid,* ἀπεῖπον, *I forbade ;* in some λέγω, for instance, ἀντιλέγω, ἀντεῖπον.

The Poetical *imper.* ἔσπετε comes from a collateral form with an intercalated σ. Compare λάσκω, ἴσκω, μίσγω.

The Poetical ἐνέπω or ἐννέπω is also very anomalous ; it is identical with εἰπεῖν, of which (ἤνισπον) ἔνισπον is to be considered as the *aor.*, since we meet with no *pres. indic.* ἐνίσπω,[25] and the *infin.* is circumflexed, (ἐνισπεῖν, *Od.* γ. 93.) *fut.* ἐνισπήσω or ἐνίψω.[26]

εἴργω, (*I exclude, shut out,*) *fut.* εἴρξω, &c.

εἴργνυμι, with the *spiritus asper, I confine, shut up, fut.* εἴρξω, &c.

The ancient and Epic language has for both signif. ἔργω, whence 3 *pl. perf.* ἐέρχαται, and without the *augment,* ἔρχαται, *they are shut up.*

εἴρω, see εἰπεῖν and ἐρέσθαι. But in the sense of *connecting in order,* it is a particular verb, *aor.* 1. εἶρα, (Herod. 3, 87. ἐξείρας, *exserens*), *perf.* ἔερμαι, *part.* ἐερμένος, (Hom.) ἐρμένος (Herod. 4, 190).

[23] To assume the theme ΕΠΩ, as is usually done, is needlessly adopting the anomaly, which the *augment* ει continues through all the *moods.* A theme ΕΙΠΩ agrees perfectly well with a radical form ΕΠ—(whence ἔπος).

[24] Grammarians increase the number of the themes of this *verb,* without any reason, by admitting ἐρέω, which absolutely is either the regular *fut.* of εἴρω, or the *pres.* tense in the sense of *asking,* (see below.) It is assumed as a theme here on account of εἴρηκα, and merely for this ἐρέω is ranked among the *verbs* which take the *temporal augment* ει. But as ΡΕΩ unquestionably is one of the themes of this *verb* on account of ἐρρήθην, ῥῆμα, the analogy of εἴληφα, εἵμαρται, (§ 83. *Obs.* 3.) is a most natural inducement to connect εἴρηκα with the same theme.

[25] *Il.* λ. 839. and elsewhere ἐνίσπω is *conj. aor.*

[26] Just as διδάσκω and ἀλύσκω omit the σ in the *fut.*, so does ἐνίσπω. This *fut.* is, therefore, no argument to class ἐνίπτω here, (though from its form it certainly might belong hither,) and as the *pres.* ἐνίπτειν, and its kindred forms ἠνίπαπεν and ἐνίσσω, when they stand alone in Homer, never signify *to say,* but *to scold,* they must be removed from the radical form εἰπεῖν, and be stated separately below (see ἐνίπτω): though there is also a *pres.* ἐνίπτω from ἐνέπω used at least in Pind. *Pyth.* 4, 358. where we have ἐνίπτων for ἐνέπων. See a more detailed account of both verbs in Buttm. *Lexilogus,* I. 63. p. 279.

εἴωθα, see ἔθω.

ἐλαύνω, (*I drive,*) *fut.* ἐλάσω, (ᾰ,) &c. *perf.* ἐλήλακα, *pass. perf.* ἐλήλαμαι, *aor.* ἠλάθην. *Verbal adjective* ἐλατὸς (with later writers ἐλήλασμαι, ἠλάσθην, ἐλαστός).

The theme ἐλάω seldom occurs in the *pres.* tense, but ἐλῶ, ἐλᾷς, ἐλᾷ, &c. *infin.* ἐλᾶν, is in prose the Attic *fut.* (§ 95. *Obs.* 12.) See also εἴλω, ἔλσαι, and about ἐληλάδατο, see p. 176. the *Note,* and about ἐληλάμενος, (*proparox. ex. gr.* Arat. 176.) § 111. *Obs.* 2.

ΕΛΕΥΘ—, ΕΛΘ, see ἔρχομαι.

ἕλκω, (*I drag,*) *augment* ει, § 84, 2. *fut.* ἕλξω and ἑλκύσω, *aor.* εἷλξα and εἵλκυσα, *pass.* merely εἵλκυσμαι, εἱλκύσθην, from ΕΛΚΥΩ.—MED.

ἔλπω, (*I give hopes, I cause to hope,*) ἔλπομαι, (*I expect, I hope,*) *perf.* ἔολπα the same with ἔλπομαι, *plusq.* as *imperf.* ἐώλπειν (§ 84. *Obs.* 6 and 9).

ἘΛ—, see εἴλω. ἙΛ—, see αἱρέω.

ΕΝΕΓΚ—, ΕΝΕΙΚ, &c. see φέρω. | ἐνέπω, see εἰπεῖν.

ἐνήνοθα, an old *perf.* which presupposes a theme ΕΝΕΘΩ, ΕΝΘΩ: ἐπενήνοθε, κατενήνοθε, (*is, sits, lies on something,*) Hom. See § 97. *Obs.* 2, and compare above ἀνήνοθα.

ἐνθεῖν, ἤνθον, see ἔρχομαι.

ἐνίπτω, (*I scold* [27],) has two forms for the *aor.* in Homer, either ἐνένιπτον, more correctly ἐνένῐπον, (see Buttm. *Lexilogus,* I. 63, p. 232, and compare above § 85. *Obs.* 2.) or according to § 85. *Obs.* 3, with the *redupl.* at the end (3 *pers.*) ἠνίπαπεν.

ἐνίσπω, ἐννέπω, see εἰπεῖν. | ἔννυμι, see § 108. III.

ἐόλητο, see εἴλω. | ἐπαυρεῖν, ἐπαυρίσκομαι, &c. see ΑΥΡ.

ἜΠ—, see εἰπεῖν.

ἐπίσταμαι, (*I know, understand,*) 2 *pers.* ἐπίστασαι, poetically ἐπίστᾳ or ἐπίστῃ, (see the *Note* to Soph. *Philoct.* 798.) *imperf.* ἠπιστάμην, (so far it goes after ἵσταμαι, *conj.* and *opt.* see § 107. *Obs.* III. 5.) *fut.* ἐπιστήσομαι, *aor.* ἠπιστήθην. *Verbal adj.* ἐπιστητός.

ἔπω (*I am busy,* or *occupied, about something,* see Schneider's *Gr. Dict.*)

This old *verb,* of which some compounds (especially διέπω) have been retained in prose, has the *augment* ει, (διεῖπον,) and an *aor.* ἔσπον, σπεῖν, σπὼν (ἐπέσπον, ἐπισπεῖν, μετασπὼν, but all rather poetical). To avoid mistakes, compare ἔσπετε and ἐνέπω in εἰπεῖν.

ἕπομαι, (*I follow, attend,*) εἱπόμην, ἕψομαι. This *middle* voice, which is much used, has an *aor.* corresponding to that of the *act.* ἕπω, excepting that it has

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[27] See, about the difference of the forms ἐνέπω and the *fut.* ἐνέψω, the preceding *Note.*

the *spiritus asper* in the *indic.*: ἐσπόμην, σπέσθαι, σποῦ, (σπέο, σπεῖο, Hom.) which latter forms occur chiefly in the compounds, ἐπίσπου, &c.

The old poets have the ε also in the other *moods* of the *aor.* ἔσπωμαι, ἐσπέσθαι, ἐσπόμενος[28]. But the *pres.* ἔσπεται, *Od.* δ. 826, is a false reading for ἔρχεται: see especially ἐάφθη above.

ἐράω, (*I love,*) poetically ἔραμαι, (after ἵσταμαι,) takes its tenses only from the *pass.* form, *aor.* ἠράσθην (poetically ἠρᾰ́σάμην). The *pres.* tense ἐρῶμαι, ἐρᾶσθαι, ἐρώμενος, is a real *pass.*

Another regular ἐράω is used merely in compounds, ἐξερᾶσαι, *to pour out*; κατερᾶσαι, &c.

ΕΡΓΩ and ἔρδω, see ῥέζω :—ἔργω, see also in εἴργω.

ἐρείκω, *to tear to pieces,* in the *transitive* sense, but in the *aor.* 2. ἤρικον it is *intrans.* (§ 113, 2.)

ἐρείπω, (*I throw down, overthrow,*) has this *causative* (§ 113, 2.) signif. in the *fut.*, *aor.* 1. &c.; ἐρέριπτο, *plusq. pass. Epic,* instead of ἐρήριπτο, § 85. *Obs.* 1. but the *aor.* 2. and *perf.* 2. ἤριπον, ἐρήριπα, have the *immediative* signif. *to fall down—Epic med.* ἀνηρειψάμην, *he carried off on high, carried away.*

ἐρέω, see εἰπεῖν and ἐρέσθαι.

ἐρίζω, (*I strive, contend,*) is regular, *perf. pass.* ἐρήρισμαι with a strengthened signif. of the *pres.*

There is another form ἐριδαίνω, and (according to § 112, 13.) ἐριδήσασθαι, *Il.* ψ. 792, where the ι is long for the sake of the metre.

ἐρέσθαι, (*to ask,*) *inf.* of ἠρόμην, *c.* ἔρωμαι, *imper.* ἐροῦ, an *aorist. Fut.* ἐρήσομαι.

The Ionians in their prose have also a *pres.* tense, εἴρομαι, but use the *imperf.* εἰρόμην, with εἴρεσθαι, thus accented, and this is likewise *aor.* in the other *moods*, *fut.* εἰρήσομαι. The Epics have also ἔρεσθαι as *pres.* tense with the signif. of εἴρομαι, and further the form ἐρέω in both the *act.* and *med.*, which must be carefully distinguished from the *fut.* ἐρέω (see εἰπεῖν): *conj.* ἐρείομεν, *Epic* for ἐρέωμεν. Whatever is wanting is supplied in prose by ἐρωτάω.

ἔρρω, (*I go away,*) ἐρρήσω, ἔρρησα, § 112, 2.

The Homeric ἀπόερσε is derived from this verb in its *causative* sense, *to sweep away.* See Buttm. *Lexil.* II. 92.

ἐρυθαίνω, (*I redden, make red,*) *fut.* ἐρυθήσω, &c. (§ 112, 13.) Homer has also the radical form ἐρεύθω, ἐρεύσω, &c.

ἐρῦκω, (*I restrain, keep off,*) *aor.* ἠρύκακον, *infin.* ἐρυκακέειν, see § 85. *Obs.* 3.

ἐρύω, or εἰρύω, ῠ, (*I draw, drag, pull.*) is regular through the whole conjugation,

[28] On comparing the forms ἔσπον, σπέσθαι, and ἔσχον, σχεῖν, (from ἔχω,) with ἔπλε, ἔπλετο, ἐπτόμην, πτέσθαι, &c. (see § 110, 4.) it becomes obvious that the former have been produced by the same syncope. The *spiritus asper* in ἕπω and ΕΧΩ (ἕξω) was changed into an σ, which immediately took its station before the following consonant, thus—ἔ-σχον, ἔ-σπον. The aspirated ε in ἐσπόμην is an anomaly.

fut. again ἐρύω, *med.* ἐρύομαι, *Il.* λ. 454. See § 95. *Obs.* 12. Hesiod (E. 816.) has also the *infin.* εἰρύμεναι of a form in μι (short). The MED. ἐρύομαι takes in Epics the signif. *to save, preserve;* in this sense some editors write the υ with one σ, (εἰρῦσατο,) when the syllable ought to be long, just as if the υ had been originally long; and in the sense *to draw,* they spell it with a double σ, (ἐρύσσατο,) as if the υ had been originally short. But as the υ is also found short in the first sense, (*ex. gr. Il.* δ. 186. χ. 351.) and as the signif. frequently run one into the other, it is more correct to denote the lengthening of the υ by two σ, without any distinction. The collateral form ῥύεσθαι, which simply means *to save, liberate,* has, on the contrary, a long υ in the Attics, ἐῤῥύσατο, but with the Epics this too is short, ῥῠσάμην, *Il.* ο. 29, and should therefore also be lengthened ἐῤῥύσσατο, ῥύσσατο, which, however, is generally neglected. Lastly, there is a syncopated collateral form, (§ 110, 5.) ἔρυσθαι, εἴρυσθαι, and ῥῦσθαι, commonly with long υ, ἔρῡτο, (yet once ἔρῠτο in Hesiod, Θ. 304.) εἴρῡτο, εἰρύαται, ῥύατο, &c. almost exclusively in the sense of *saving, watching over,* (except *Od.* χ. 90. εἴρῡτο, *dragged, pulled,*) which must not be mistaken for the *perf.* and *plusq.* of the radical form εἴρῠμαι, *I have been dragged.*—See Buttm. *Lexilogus,* I. 18, with the *Additions* in vol. ii.

ἔρχομαι, (*I go,*) from ΕΛΕΥΘΩ, *fut.* ἐλεύσομαι, *aor.* ἦλυθον, commonly ἦλθον, (§ 110, 4.) ἐλθεῖν, *imper.* ἐλθὲ, (see *Obs.* I. 4, 1, to § 103.) &c. *perf.* ἐλήλυθα. *Verbal adj.* ἐλευστέον.

The *perf.* with the Epics is εἰλήλουθα—1 *pers. pl.* with the syncope εἰλήλουθμεν.

The Doric is ἦνθον, ἐνθεῖν, see § 16. *Obs.* 1. d.

It has already been stated above, § 108. V. that instead of the other *moods* of the *pres.* from ἔρχομαι, which more seldom occur, especially in compounds, we meet much more frequently with those of εἶμι, and that instead of ἠρχόμην we more generally find the *imperf.* ἤειν or ᾔα, and the *pres.* εἶμι instead of the *fut.* ἐλεύσομαι.

ἐσθημένος, (*clothed,*) *Ion.*, ἠσθημένος *Att.*, a defective *part. perf.*

ἐσθίω, (*I eat,*) from ἔδω, (Hom.) *fut.* ἔδομαι, (§ 95. *Obs.* 18.) *perf.* ἐδήδοκα, *perf. pass.* ἐδήδεσμαι, *aor. pass.* ἠδέσθην,—*aor. act.* ἔφαγον (from ΦΑΓΩ).—*Verbal adj.* ἐδεστός.

Part of the forms of ἔδω come from the old formation, *fut.* ἐδέσω, &c. (§ 112. *Obs.* 3.) where the ε in the *perf. act.* was changed into ο, (compare § 97. *Obs.* 1, 2.) which in Homer remains also in the *pass.* ἐδήδομαι, ἐδήδοται. Homer has also the *perf.* ἔδηδα, and the *infin. pres.* ἔδμεναι, (§ 110, 5.) for ἔδειν, ἐδέμεναι. Poets have a shorter form in the *pres.* ἔσθω.

ἔσπετε, ἔσπον, ἐσπόμην, see εἰπεῖν and ἔπω.

εὗαδε, see ἀνδάνω.

εὕδω, καθεύδω, (*I sleep,*) *fut.* εὑδήσω, καθευδήσω, *augm.* καθηῦδον, καθεῦδον, and ἐκάθευδον.

εὑρίσκω, (*I find,*) from ʿΕΥΡΩ, *aor.* εὗρον, *imperf.* εὑρὲ, *fut.* εὑρήσω, &c. (§ 112, 10.) *aor. pass.* εὑρέθην, (§ 95. *Obs.* 4.) *Verbal adj.* εὑρετός.—*Augm.* § 84. *Obs.* 2.—MED.

Un-Attic writers form the *aor. med.* like the *aor.* 1. εὑράμην, instead of εὑρόμην (§ 96. *Note* to *Obs.* 1).

ἔχθω, (*I hate,*) only in the *pres.* tense, and poetical, whence a MED. (ἐχθάνομαι,) ἀπεχθάνομαι, (*I incur hatred,*) *fut.* ἀπεχθήσομαι, &c. *aor.* ἠχθόμην, ἀπηχθόμην[29], *perf.* ἀπήχθημαι, *I am hated.* See § 112, 13.

ἔχω, (*I have,*) *imperf.* εἶχον, *fut.* ἕξω, (with the *spiritus asper,* see § 18. *Obs.* 4.)—*aor.* (as if it were from ΕΧΩ,) ἔσχον, σχεῖν, *conj.* σχῶ, σχῇς, &c. (*compounds* παράσχω, παράσχῃς, *opt.* σχοίην, (see the *Note* to *Obs.* II. 3. to § 103.) *imper.* σχὲς, (§ 110, 6.) but in the compounds also πάρασχε, *med.* ἐσχόμην, *imper.* σχοῦ, (παράσχου,)—whence a new *fut.* σχήσω, *perf.* ἔσχηκα, &c.—*aor. pass.* ἐσχέθην.—*Verbal adj.* ἑκτὸς and σχετός.

The *aor.* σχεῖν has produced a collateral form of the *pres.* ἴσχω, which is preferred in some particular signif. (*to hold, occupy,* &c.) to which of course the *fut.* σχήσω more properly belongs[30]. There is an old *perf.* of ἔχω, ὄχωκα (*Il.* β. 218. συνοχωκότε[31]).

We must also notice the following anomalous compounds of ἔχω:

ἀνέχω. This verb, when in the *middle* voice (ἀνέχεσθαι) it merely signifies *to endure, bear,* has the double *augm.* in the *imperf.* and *aor.* ἠνειχόμην, ἠνεσχόμην (§ 86. *Obs.* 6).

ἀμπέχω, (*I wrap round, environ,*) *imperf.* ἀμπεῖχον, *fut.* ἀμφέξω, *aor.* ἤμπισχον, ἀμπισχεῖν[32], MED. ἀμπέχομαι or ἀμπισχνοῦμαι, (*I clothe myself in, wear,*) ἀμφέξομαι, *aor.* ἠμπισχόμην.

ὑπισχνοῦμαι, (*I promise,*) *Ion.* ὑπίσχομαι, (Hom. Herod.) *fut.* ὑποσχήσομαι, *aor.* ὑπεσχόμην, *imper.* ὑπόσχου, *perf.* ὑπέσχημαι.

ἕψω, (*I boil, cook,*) *fut.* ἑψήσω, &c. (Herod. 1, 48. has the *imperf.* ἕψεε.) *Verbal adj.* ἑψητέος, ἑψητὸς, or ἑφθός.

Z.

ζάω, (*I live,*) has (according to § 105. *Obs.* 5.) ζῶ, ζῇς, ζῇ, &c. *imperf.* ἔζων, ἔζης, &c. *infin.* ζῆν—*imper.* ζῆ.

We also meet (as if from a form in μι) with the 1 *pers. imperf.* ἔζην, and

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[29] The infin., notwithstanding its *aoristical* signif., is always found accented, ἀπέχθεσθαι, but there is no *pres.* tense ἀπέχθομαι in the ancient writers. See Buttm. *Complete Gr. Gr.*

[30] See about the origin of ἔσχον, σχεῖν, from ἔχω, the *Note* to ἔπω. The ι in the *pres.* tense ἴσχω supplies the place of a *redupl.* as that in μίμνω, πίπτω, exactly like the ι in ἵστημι, only that in ἴσχω the *spiritus asper* was converted into a *lenis* on account of the χ (which was done much more frequently in the old language).

[31] This is erroneously derived from ΟΧΟΩ, and so is οἴχωκα (see οἴχομαι) from ΟΙΧΘΩ. Its true derivation becomes obvious from the comparison with the *subst.* ὀκωχά. The simplest *perf.* of ἔχω is ὄχα, and with the *augm.* ὤχα; thus that of ΟΙΧΩ is ᾠχα. Both were in the usual way with the Attic *redupl.* ὅκωχα, οἵκωχα (for the ι of οἴχομαι naturally occurs but once, as in δείδεκτο); yet as of two *aspirata* the second also may be changed, (§ 18. *Obs.* 1.) ὄχωκα, οἴχωκα, were both used, and this form was retained for the sake of distinctness.

[32] This form is not ἤμπ-ισχον, ἀμπ-ισχεῖν, but ἤμπι-σχον, ἀμπι-σχεῖν. It should properly be ἀμπ-έσχον, (like ἀμπ-εῖχον,) but in the *aor.* the *augm.* went over from the *verb* to the *prep.* ἤμπι-σχον.

imper. ζῆθι, to which, however, the preceding forms were preferred. This *verb* is used by the classic Attic writers as a defective *verb* along with the more perfect *verb* βιόω. The *tenses* ζήσω or ζήσομαι, ἔζησα, ἔζηκα, occur but little or not at all in the old writers. The Ionians lengthened ζῶ into ζώω : this produced with them a new formation, ζώω, ζώεις, ζώετε, ἔζωον. (§ 105. *Obs.* 10. *Note.*)

ζεύγνυμι, (*I join,*) *fut.* ζεύξω, &c. (§ 112, 14.) *aor.* 2. *pass.* ἐζύγην.

ζώννυμι, (*I gird,*) *fut.* ζώσω, &c. *perf. pass.* ἔζωσμαι (§ 112, 14). MED.

H.

ἦμαι. see § 108. II. | ἠμὶ, ἦν, see φημὶ, § 109. I.

ἠμύω (*I sink*). The Homeric ὑπεμνήμυκε (*Il.* χ. 491.) is most correctly derived from this verb. It may be assumed that, whenever a verb began with a long vowel, this vowel was shortened by the *redupl.:* thus ἐμήμυκα. The metre required a doubling of the first μ, instead of which the poets used μν, as is done in other words ; *ex. gr.* ἀπάλαμνος from παλάμη, νώνυμνος for νώνυμος.

ἠττάομαι, ἡσσάομαι, only in the *pass.* The Ionic writers have ἐσσοῦμαι, *aor.* ἐσσώθην.

Θ.

ΘΑΝ—, see θνήσκω.

θάομαι (*I admire, behold*). This is the oldest principal theme, of which isolated forms have maintained themselves in Homer and the Doric writers, (θᾶσθε, θήσασθαι, *Dor.* θάσασθαι,) which has given rise to a double change : 1. (θαέομαι, *Dor.* θηέομαι, *Ion.* 2.) the usual θεάομαι, (*fut.* θεάσομαι, *Ion.* θεήσομαι,) Herod. has the form ἐθηῆτο, (see § 105. *Note* to *Obs.* 16.) though commonly with the various reading ἐθεῖτο. With respect to the signif. of this *verb,* Homer uses it only in the sense of *admiring,* and never has θεᾶσθαι : later writers use all its forms in the sense of *beholding, contemplating.* This *verb* must not be confounded with ΘΑΩ, (*to nurse, suck,*) which see below.

θάπτω, (*I bury,*) *aor.* 2. *pass.* ἐτάφην, (§ 18.) *aor.* 1. ἐθάφθην (Herod.), *perf. pass.* τέθαμμαι, τεθάφθαι.

ΘΑΦ—*perf.* as *pres.* τέθηπα, (*I am astonished,*) where the second *aspirata* is changed, whilst in the *aor.* ἔταφον the first is changed. (See § 18, 2.)

ΘΑΩ, an Epic defective *verb,* of which there occurs the *aor.* 1. *act.* θῆσαι, (*to nurse, suck,*) and the *med.* θῆσθαι, (see § 105. *Obs.* 5 and 16.) θήσασθαι, *to suck, milk.* See θάομαι.

θεάομαι, see θάομαι. | θέλω, see ἐθέλω.

θέρομαι, (*I warm myself,*) is a defective *verb,* of which nothing occurs in prose but the *pres.* and *imper.;* but Homer has also the *fut.* θέρσομαι, and the *conj. aor. pass.* (ἐθέρην) θερέω.

θέσσασθαι, (*to obtain by prayers,*) θέσσαντο, &c. a defective *aor.* *Verbal adj.* θεστὸς (πολύθεστος, &c.).

θέω, (*I run,*) *fut.* θεύσομαι or θευσοῦμαι (§ 95. *Obs.* 17.)—no other tense occurs ; see τρέχω.

θηέομαι, see *θάομαι*: *θῆσθαι*, see ΘΑΩ. | ΘΗΠ—, see ΘΑΦ.

θιγγάνω, (*I touch,*) formed of *θίγω*[33], *fut. θίξομαι*, *aor.* ἔθιγον.

θνήσκω, (*I die,*) from ΘΑΝΩ, *aor.* ἔθανον, ἀπέθανον, *fut. θανοῦμαι*, *ἀποθανοῦμαι*, *perf. τέθνηκα*, (as if it were from ΘΝΑΩ, see § 110, 11.) whence the following shortened forms, (according to § 110, 10.) in common use, *τέθναμεν*, *ατε*, *τεθνᾶσιν*, ἐτέθνασαν, *τεθνάναι*, (*τεθνᾶναι*, see *ibid.* the *Note* to *Obs.* 6.) *τεθναίην*, *τέθναθι*, *part. τεθνηκὼς*, (*Ion. τεθνηὼς*,) commonly *masc.* and *neut. τεθνεὼς*, (Hom. *τεθνειὼς*,) *gen. ῶτος*, *fem. τεθνεῶσα* (see *ibid. Obs.* 6. c.).

There is an Attic collateral form of the *fut.* derived from *τέθνηκα*, *τεθνήξω*, or *τεθνήξομαι*. *Verbal adj. θνητὸς*, *mortal.*

θορεῖν, see *θρώσκω*. | *θράσσω*, see *ταράσσω*.
ΘΡΕΦ—, see *τρέφω*. | ΘΡΕΧ—, see *τρέχω*.

θρύπτω, (*I break in pieces,*) *aor.* 2. *pass.* ἐτρύφην (§ 18, 1).

θρώσκω, (*I leap, skip,*) made of ΘΟΡΩ, *aor.* ἔθορον, *fut. θοροῦμαι*, *Ion. θορέομαι*, see § 110, 11.

ΘΥΦ—, see *τύφω*. | *θύω*, see § 18. *Obs.* 2, and § 95. *Obs.* 4.

I.

ἰδρόω, see § 105. *Obs.* 6.

ἱδρύω, (*I set, place,*) has in Homer and in the later *κοινοὶ* the *aor.* 1. *pass.* ἱδρύνθην, as if it were from ΙΔΡΥΝΩ[34].

ἵζω, *καθίζω*, (*I seat, sit down, Med. I sit myself down,*) *fut. καθιῶ*, (for *καθίσω*, according to § 95, 9.) MED. *καθιζήσομαι*, *aor.* ἐκάθισα, compare ἕζομαι.

ἱκνέομαι, (*I come,*) more commonly *ἀφικνέομαι*, *fut.* ἵξομαι, *aor.* ἱκόμην, *perf.* ἶγμαι, *ἀφῖγμαι*, *infin. ἀφῖχθαι*.

The Epics use in the *pres.* and *imperf.* the radical form ἵκω with the *aor.* ἶξον (§ 96, 9). This *pres.* ἵκω has a long *ι*, hence in the Epic all the forms belonging to the *act.*, which are merely the *pres.* and *imperf.*, always occur as long only. The *aor.* 2. ἱκόμην properly has a short *ι*, which is long in the *indic.* simply through the *augment*; hence in the Epics, who may neglect the *augment*, it is sometimes short and sometimes long, but in the collateral *moods* (ἱκέσθαι, ἱκοίμην, &c.) it is constantly short. The derivative form *ἱκάνω* has a short *ι* in the *pres.* tense. See about *ἀπίκαται* the *Obs.* IV. 3. to § 103.

ἱλάσκομαι, (*I conciliate, propitiate,*) *fut.* ἱλάσομαι, (ᾰ,) from the more uncommon ἵλαμαι, for which Homer also has ἱλάομαι. The *act.* had the *intrans.* signif. *to be propitious*, whence

[33] The forms *θίγειν*, *θίγων*, which occur, ought probably to be accented like the *aor.*

[34] Compare § 112, 12, and *ἀμπνύνθη* under *πνέω*, and the Epic superl. *ἰθύνταται* from *ἰθύς*, § 115. *Obs.* 6.

poets had the *imper.* ἴληθι and ἴλᾰθι, *conj.* and *opt. perf.* (as a *pres.* tense,) ἱλήκω, ἱλήκοιμι.

ἵπταμαι, see πέτομαι. | ἵσημι, see § 109. III.

K.

ΚΑΔ—, 1.) κέκασμαι, κέκαδμαι, see καίνυμαι. 2.) κεκαδεῖν, *fut.* ήσειν, &c. see κήδω and χάζω.

καθέζομαι, καθεύδω, κάθημαι, καθίζω, see ἕζομαι, εὕδω, ἧμαι, ἵζω.

καίνυμαι (*I am of distinction, excel*). To this *verb* belongs the *perf.* κέκασμαι, *Dor.* κέκαδμαι [35], which has the same signif.

καίω, (*I burn, set fire to,*) is *transitive, Attic* κάω, (ᾱ and without contr.) *fut.* καύσω, &c. (§ 95. *Obs.* 9.) *pass. aor.* 1. ἐκαύθην, and *aor.* 2. ἐκάην (ᾰ). *Verbal adj.* καυστέος, καυστὸς, καυτός.

The Epics have an *aor.* 1. without the σ, ἔκηα (§ 96. *Obs.* 1); whence arises, through shortening the η into ε, the *part.* κέας in Attic poets (Æsch. *Agam.* 858. Eurip. *Rhes.* 97). With the Epics this ε is again changed into ει, (compare στείω, βείω, &c. § 107. *Obs.* 4.) *imper.* κεῖον, *med.* κείαντο, and the *conj.* κείομεν, (for κήωμεν, see *Obs.* V. 15, to § 103.) which is in the *Il.* η. 333. instead of the *fut.* (see § 139. *Obs.* 1. I. 4.) The *pres.* tense κήω, κείω, and *infin.* κατακειέμεν, (*Il.* η. 408.) are doubtful.

καλέω, (*I call,*) *fut.* καλέσω, *Attic* καλῶ, ἐκάλεσα, κέκληκα, ἐκλήθην, &c. (§ 110, 11.) *perf. pass.* κέκλημαι, (*I am called, named,*) *opt.* κεκλήμην, κέκλῃο, &c. § 98. *Obs.* 9.—MED.

κάμνω, (*I grow weary.*) from ΚΑΜΩ, (§ 112, 12.) *aor.* ἔκαμον, *fut.* καμοῦμαι, *perf.* κέκμηκα, (as if it were of ΚΜΑΩ, § 110, 11.) Epic *part.* κεκμηὼς, *gen.* ότος and ῶτος.

κανάξαις, see ἄγνυμι. | κεῖμαι, see § 109. II.

κέλομαι, (*I exhort, command,*) *fut.* κελήσομαι, &c. *aor.* ἐκεκλόμην, (§ 110, 4, 6). As for ἐκλέο, see κλέω.

κεντέω, (*I prick, sting,*) is regular, but Homer has *Il.* ψ. 337. the *infin. aor.* 1. κένσαι from the radical form ΚΕΝΤΩ (whence κοντὸς, *a long pole*).

κεράννυμι, (*I mix,*) or κιρνάω, ημι, old; κεράω, (§ 112, 14, 15.) *fut.* κερᾰσω, *aor.* ἐκέρᾰσα: there is a syncope, or rather a metathesis [36], with a long α in the *perf.* κέκρακα, *pass.* κέκραμαι, ἐκράθην, *Ion.* κέκρημαι. But κεκέρασμαι, ἐκεράσθην, were also used.

[35] The signif. of these forms, and the analogy of ῥαίνω, ῥάσσατε, ἐῤῥάδαται, show that they belong together.

[36] The ε not being omitted, but rather coalesced with the α, whence it became η, but ᾱ with the Attics (as usual after ρ). Compare § 110, 11.

Homer has the *aor.* 1. *act.* κρῆσαι, *Od.* η. 164. Observe also the accent on the Homeric *conj.* κέρωνται (*Il.* δ. 260 [37]).

κερδαίνω, (*I gain, earn,*) is regular in the Attics (*aor.* κερδᾶναι); with the Ionians and several later writers κερδήσομαι, ἐκέρδησα, &c. *perf.* κεκέρδακα, (§ 101. *Obs.* 8. *Note,*) and -ηκα.

κέω, see κεῖμαι and καίω.

κήδω, (*I afflict, grieve,*) κήδομαι and κέκηδα, (*I take care, care for,*) whence the Homeric *fut.* κεκαδήσομαι, (*Il.* θ. 353.) shortened, (as τέθηλα, τεθαλυῖα,) *imper. aor. med.* κήδεσα for -ησαι.

κιχάνω and κιχάνομαι, (*I reach, attain,*) κιχήσομαι, ἐκιχησάμην, *aor.* 2. ἔκιχον, as if of ΚΙΧΩ. It has a collateral form of the *imperf.* and the dependent *moods* of the *pres.* from ΚΙΧΗΜΙ, which, in most cases, keeps the η unchanged: ἐκίχημεν, ἐκιχήτην,—κιχῆναι, (κιχῶ,) κιχείω, κιχείην, κιχὲις, κιχήμενος, &c. *fut.* κιχήσομαι, *aor.* 1. ἐκιχησάμην, *aor.* 2. ἔκιχον, κιχὼν (as if from ΚΙΧΩ).—See about the *quantity,* § 112. *Obs.* 8.

κίχρημι, see χράω.

κίω, (*I go,*) occurs little in the *indic. pres.,* but we meet so much the more frequently in poets with the *imperf.* ἔκιον, and the dependent *moods, ex. gr.* κίομι, *part.* κιὼν, which has the accent on the final syllable without being an *aor.,* exactly like ἰὼν of εἶμι, of which *verb* in general these forms are to be considered as collateral (ΙΩ, ΚΙΩ).

κλάζω, (*I clang, shout,*) *fut.* κλάγξω, &c. (§ 92. *Obs.* 1.) *perf.* κέκλαγγα, identical with the *pres.* (§ 113. *Obs.* 14.) whence *fut.* κεκλάγξομαι. Poets have also without the nasal sound *aor.* ἔκλαγον, *perf.* κέκληγα, *part.* κεκλήγοντες. See § 111, 2. See ἔκλαξα in κλείω.

κλαίω, (*I weep,*) *Attic* κλάω (ᾱ and without contr.), *fut.* κλαύσομαι or κλαυσοῦμαι, *aor.* ἔκλαυσα (§ 95. *Obs.* 9). The *fut.* κλαιήσω or κλαήσω is more uncommon. — *Verbal adj.* κλαυστέος, κλαυστὸς, κλαυτός.—MED.

κλάω, (*I break,*) κλάσω, (ᾰ,) &c. the *pass.* takes the σ, *part. aor.* 2. Poet. κλὰς, (ἀποκλὰς,) § 110, 6.

κλείω, (*I close, shut,*) is regular: *perf. pass.* κέκλειμαι and κέκλεισμαι.

There is an Ionic collateral form κληΐω, κληΐσω, *Att.* κλῄω, whence κέκλῃμαι. The Doric κλάξω, (properly κλᾴξω,) ἔκλαξα, comes from the *fut.* κληΐσω.

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[37] This points to a form κέραμαι, after the analogy of § 107. *Obs.* III. 5. Compare κρεμάννυμι, κρέμαμαι, *conj.* κρέμωμαι.

κλέω, κλείω, (*I celebrate, sing,*) κλέομαι, (*I am celebrated,*) ἐκλέο, 2 *imperf.* for ἐκλέεο (§ 105. *Obs.* 7).—But κέκληκα belongs to καλέω, and κέκλετο to κέλομαι.

κλύω, (*I hear,*) a poetic *verb*, whose *imperf.* ἔκλυον has the signif. of the *aor.* (§ 96. *Obs.* 3.) *imper.* κλύε, κλύετε, and κλῦθι, κλῦτε, (§ 110. 6.) or with the *redupl.* (§ 83. *Obs.* 7.) κέκλῦθι, κέκλῦτε, *part. pass.* κλύμενος, (*renowned,*) § 110. 8.

KMA—, see κάμνω. | κνάω, see § 105. *Obs.* 5.

κορέννυμι, (*I satiate,*) *fut.* κορέσω, &c. (§ 112, 14.) *perf. pass.* κεκόρεσμαι, Ion. κεκόρημαι, Epic *part.* κεκορηὼς, (§ 97. *Obs.* 7.) with the signif. of the *pass.*—κορέω, έεις, is the Ion. *fut.*

This *verb* must not be confounded with κορέω, ήσω, *I sweep.*

κράζω, commonly κέκρᾱγα, (*I bawl out,*) see § 113. *Obs.* 14. κέκραγμεν, κέκραχθι, &c. (§ 110, 9.) *fut.* κεκράξομαι, *aor.* ἔκραγον.

κραίνω, (*I fulfil, accomplish,*) admits in the Epics a lengthening in all its parts, *ex. gr.* ἐκραίαινεν, κρηῆναι, (*aor.* 1.) κεκράανται.

KPA—, see κεράννυμι.

κρεμάννυμι, (*I hang up, suspend,*) *pass.* κρεμάννυμαι, (*I am suspended, hung from,*) and as *med.* (*I hang myself*) κρέμαμαι, (after ἵσταμαι,) *I hang, intrans.* and its *conj.* κρέμωμαι, *opt.* κρεμαίμην, and also κρεμοίμην[38], *fut. act.* κρεμάσω, (ᾰ,) *Att.* κρεμῶ, ᾷς, ᾷ, &c. The *aor. pass.* ἐκρεμάσθην is common to the *pass.* and *middle* voice, and *intrans.*, but the *fut. pass.* κρεμασθήσομαι belongs merely to κρεμάννυμαι: there is a particular *fut. intrans.* κρεμήσομαι (*I shall hang loose, wave to and fro*).

This repartition of forms and significations is, on the whole, confirmed by the Attic writers; but it must not be expected that authors never deviated from this analogy[39]. Κρεμάω as a *pres.* tense occurs only in later writers.—Κρήμνημι is an Attic collateral form in the *pres.* and *imperf.*

κρύπτω, κρύπτασκον, see *Obs.* II. 1. to § 103.

κτάομαι, (*I acquire,*) *perf.* as *pres.* κέκτημαι, (*I possess,*) and ἔκτημαι, (§ 83. *Obs.* 1.) *conj.* and *opt.* see § 98. *Obs.* 9; and about the *opt.* κεκτῴμην, see Buttm. *Complete Gr. Gr.* § 98. *Obs.* 17.

κτείνω, (*I kill, slay,*) *fut.* κτενῶ, see § 101. Good writers use merely ἔκτονα as *perf.*

Homer has a *fut.* κτανέω, (see Buttm. *Complete Gr. Gr.*) and its *medium* as *pass.* *Il.* ξ. 481. κατακτανέεσθε.

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[38] Aristoph. *Vesp.* 298. κρέμοισθε, see § 107. *Obs.* III. 5. and compare μαρνοίμην.

[39] In German the same happens with *hangen* and *hängen, erhängte* and *erhing;* and in English with *hung* and *hanged.*

There is also a poetical *aor.* ἔκταν, ας, α, 3 *pers. pl.* ἔκταν, (for -ασαν,) *conj.* κτέω, (for κτῶ, see § 107. *Obs.* IV. 8.) *infin.* κτάμεν, κτάμεναι, (for κτάναι,) *part.* κτὰς, *pass.* ἐκτάμην, κτάμενος, κτάσθαι. See about all these forms, § 110, 6, 7. Homer has also the *aor. pass.*[40] ἐκτάθην, and ἐκτάνθην (§ 101, *Obs.* 6).

Independently of the very un-Attic *perf.* ἔκτακα and ἔκταγκα, there is another form ἐκτόνηκα, (§ 112, 9) of which the Atticism is doubtful.

κτίμενος, see § 110, 7. | κτυπέω, § 96. *Obs.* 5.

κυνέω, (*I kiss*, from ΚΥΩ,) κύσω, ἔκυσα (ῠ).

The compound προσκυνέω (*I prostrate myself, worship,*) is commonly regular; but in the Poets we also meet with προσκύσαι, &c. See particularly another κύω.

κυρέω, (*I light on, meet with,*) is regular, but has a collateral form κύρω. *Deponens*, κύρομαι, *imperf.* ἔκυρον, *fut.* κύρσω, *aor.* ἔκυρσα.

κύω or κυέω (*to be pregnant, to conceive*). Κυΐσκω or -ομαι, *I impregnate*, is regular in the second form κυέω, but the Poets have also an *aor.* 1. *med.* ἐκῡσάμην.[41] Compare κυνέω.

Λ.

λαγχάνω, (*I obtain by lot or fate,*) from ΛΗΧΩ, (§ 112, 13.) *fut.* λήξομαι, *aor.* ἔλαχον, *perf.* εἴληχα, (§ 83. *Obs.* 3.) or λέλογχα (as if from ΛΕΓΧΩ).

The Ionians said in the *fut.* λάξομαι (see § 27. *Obs.* 6). The Homeric *aor.* λελαχεῖν has the *causative* signif. *to impart.*

ΛΑΚ—, see λάσκω.

λαμβάνω, (*I take,*) from ΛΗΒΩ, (§ 112, 13.) *fut.* λήψομαι, *aor.* ἔλαβον, *imper.* λάβε and λαβὲ, (*Obs.* I. 4. to § 103.) *perf.* εἴληφα (§ 83. *Obs.* 3).—MED.

The Ionians have λελάβηκα, (§ 111, 3.) and (from ΛΑΜΒΩ) λάμψομαι, ἐλάμφθην, λέλαμμαι, λαμπτέος.

λανθάνω, more rarely λήθω, (*I am hidden,*) λήσω, ἔλαθον, λέληθα. —*Med.* λανθάνομαι, more rarely λήθομαι, (*I forget,*) λήσομαι, ἐλαθόμην, λέλησμαι.

Homer has in the *aor.* λελαθεῖν, λελαθέσθαι, but the former merely as a *causative* of the *middle* voice, *to cause to forget, make one forget*, in which sense he uses the *pers.* ληθάνω. The Ionic dialect has in the *perf. pass.* ᾰ, λέλασμαι (§ 27. *Obs.* 6).

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[40] This tense in common language was not used from this *verb*; they had, instead of it, ἔθανον, ἀπέθανον, in a *pass.* sense (ἀπέθανεν ὑπ' αὐτοῦ).

[41] The usual reading κυσσαμένη rests barely on the seeming relation to ἔκῠσα from κυνέω.

λάσκω, (*I emit a sound, speak,* Ion. ληκέω, Dor. λακέω,) from ΛΑΚΩ; *aor.* 2. ἔλᾰκον, and as *med.* λελακόμην, (*Hymn. Merc.* 145.) whence (according to § 111, 3.) *fut.* λᾰκήσομαι, *aor.* 1. ἐλᾰκησα,[42] *perf.* (as *pres.*, see § 113. *Obs.* 14.) λέλακα, Ion. λέληκα: as an Epic shortening, λελᾰκυῖα.

λάω, see λῶ. | ΛΕΓΧ—, see λαγχάνω.

λέγω, *to say,* has no *perf. act.* whatever, and the *perf. pass.* is λέλεγμαι, ἐλέχθην. But in the sense of *to collect,* in which it has some compounds, the *perf. act.* is εἴλοχα, (συνείλοχα,) and the *perf. pass.* most commonly is εἴλεγμαι, (§ 83, *Obs.* 3.) *aor.* ἐλέγην (*ex. gr.* κατελέγησαν).—MED. διαλέγομαι (*I converse*) has διείλεγμαι, but in the *aor.* διελέχθην.

Homer has likewise the *syncopated aor.* ἐλέγμην, *Od.* ι. 335. *joined* λέκτο, *Od.* δ. 451. *counted.*

The old poetical λέξαι, (*to lay down, put to sleep,*) λέξασθαι, (*to lie down, rest,*) has along with this form the *syncopated aor.* (§ 110, 3.) ἐλέγμην, λέκτο, *imper.* λέξο, and according to § 96. *Obs.* 9. λέξεο. But that this *verb* is a quite different radical form, has been shown in Buttm. *Lexilogus,* II. 78. 9, 10.

λελειχμότες, (*moving the tongue, licking, lapping,*) a defective *part. perf.* in Hesiod. See Buttm. *Lexilogus,* I. 1. p. 7. *Note.*

λελίημαι, (*I am bent on, hasten, strive,*) an Epic *perf.*, which seems to belong to ΛΙΑΩ, but squares with none of the signif. of this radical form. Hence the explanation is very probable that it stands for λελιλημένος for the sake of euphony, omitting the last λ, from λιλάω, λιλαίομαι, (*I desire ardently, strive for*[43].) See Buttm. *Lexilogus,* I. 21.

ΛΗΒ—, see λαμβάνω. | λήθω, see λανθάνω.

ληκέω, see λάσκω. | ΛΗΧ—, see λαγχάνω.

ΛΙΑ—, see λελίημαι.

λίσσομαι, seldom λίτομαι, (*I implore, supplicate,*) *fut.* λίσομαι, *aor.* ἐλισάμην and ἐλιτόμην.

λούω (*I wash*). In this *verb* the Attics have, instead of the *pers.* forms with the short connecting final vowel, shortened forms, *ex. gr.* 3 *pers. imperf.* ἔλου, *pl.* ἐλοῦμεν, *pass.* λοῦμαι, &c. λοῦσθαι.—MED.

The lengthened forms are a contraction of the old λοέω, (Hom. ἐλόεσσαν,

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[42] The *a* in these forms is short, *ex. gr.* Aristoph. *Pac.* 382. The passage in Aristoph. *Nub.* 410. (διαλᾱκήσασα,) is a deviation.

[43] Such sacrifices of analogy to pronunciation are not uncommon in a language, which is just beginning to be polished. We have a similar instance in the poetical word ἔκπαγλος, (*dreadful,*) which is admitted to be derived from ἐκπλαγῆναι, not by a transposition, but with the termination λος, (§ 119, 13.) instead of ἔκπλαγλος.—Exactly in the same way we have πύελος for πλύελος, from πλύω, πλύνω.

λοέσσαι,) but the shortened ones did not originate in a syncope (λοῦμαι, like οἶμαι, according to § 110, 5): the accentuation ἐλοῦμεν, ἐλοῦτο, (not ἔλουμεν, ἔλουτο, like ἔκειτο, ἔρυτο,) and the *infin.* λοῦν, which also occurs, show that they are a contraction of the radical form ΛΟΩ, whence the Homeric *aor.* λόε.

λύω, see § 95. *Obs.* 4. and about λύτο § 110, 7. *opt. perf.* λέλῡτο, § 98. *Obs.* 9.

λῶ, (*I wish, long for,*) λῇς, λῇ, 3 *pers. pl.* λῶντι, a Doric defective *verb.*

M.

μαίνομαι, (*I am mad,*) *fut.* μανοῦμαι, *aor.* ἐμάνην, *perf.* (with the same signif. as the *pres.* tense) μέμηνα. But the *aor. act.* ἔμηνα (Aristoph. *Thesm.* 561.) has the *causative* meaning, *to make mad,* in which sense the compound ἐκμαίνω is, however, more usual (§ 135, *Obs.* 1).

Theocr. (10, 31.) has μεμάνημαι (§ 111, 3), with the signif. of the *pres.* tense like μαίνομαι.

μαίομαι, see ΜΑΩ. | ΜΑΚ—, see μηκάομαι.

μανθάνω, (*I learn,*) from ΜΗΘΩ, *aor.* ἔμαθον, *fut.* μαθήσομαι, *perf.* μεμάθηκα (§ 112, 13. and 111, 3).

The *fut.* μαθεῦμαι, see § 95. *Obs.* 16.

μαπέειν, see μάρπτω.

μάρναμαι, (*I fight, combat,*) after ἵσταμαι, has merely a *pres.* and *imperf.*, *imper.* μάρναο, (§ 107. *Obs.* IV. 4.) *opt.* μαρνοίμην (§ 107. *Obs.* III. 5).

μάρπτω, (*I catch, seize,*) μάρψω, &c. *part. perf.* μεμαρπὼς, *aor.* 2. (ἔμαρπον,) μέμαρπον, and abbreviated ἔμαπον, μαπέειν, 3 *pers. pl. opt.* μεμάποιεν (for μάποιεν).

μάχομαι, (*I fight,*) *fut.* μαχέσομαι, commonly μαχοῦμαι, (§ 95, *Obs.* 15, 16.) *aor.* ἐμαχεσάμην, *perf.* μεμάχημαι. *Verbal adj.* μαχετέος and μαχητέος.

The *fut.* produced the *Ion. pres. tense* μαχέομαι, and Homer has not only μαχειόμενος, but even μαχεούμενος, both as *pres.* tenses.

Epic Poets use, for the sake of the metre, the *fut.* μαχήσομαι, but the *aor.* ἐμαχέσσατο.[44]

ΜΑΩ, an old verb, which occurs chiefly in three signif. and forms:

1.) *Perf.* as *pres.* (μέμαα,) μεμάασι, μεμαῶς, (*gen.* μεμαῶτος,) and with the syncope μέμαμεν, μέματε, 3 *pers. pl. plusq.* μέμασαν, (§ 110, 10.) *to strive, desire ardently.*

2.) *Pres. med.* μῶμαι, (*I long for, seek or search for,*) μώμενος, *contr.* of μάομαι;

[44] Some critics write also ἐμαχήσατο, &c. for the sake of uniformity, contrary to the text, which has been handed down to us.

but the ω prevailed: hence, for instance, *infin.* μῶσθαι, and *imper.* μώεο, (like μνώεο from μνάομαι, μνῶμαι,) see § 105. *Obs.* 10. *Note.*

3.) *Pres. med.* μαίομαι, (*I stir myself, seek,*) *fut.* and *aor. med.* μάσομαι, ἐμασάμην, especially in compounds: thus in Homer the *imperf.* ἐπεμαίετο, *Od.* ι. 441. corresponds exactly to the *aor.* ἐπιμασσάμενος, *ibid.* 446. Compare δαίω δάσασθαι, ναίω νάσασθαι.

μεθύω, (*I am intoxicated,*) takes its tenses from the *pass.* (ἐμεθύσθην, &c.): the other *act.* tenses, except the *imperf.*, belong to μεθύσκω, (*I intoxicate, make drunk,*) ἐμέθῡσα (§ 112. *Obs.* 6). *Med.* μεθύσκομαι (*I get drunk*).

μείρομαι, (*I obtain,*) *aor.* ἔμμορον, *perf.* ἔμμορα[45] (§ 83. *Obs.* 2).

From the *causative* sense (§ 113, 2.) of the *act.* ΜΕΙΡΩ, *to apportion, allot,* (whence μέρος, *a part, portion,*) comes the *perf. pass.* as an *impersonal verb,* and with the syllable ει instead of the *redupl.* (§ 83. *Obs.* 3) εἵμαρται, *it has been ordained by fate, part.* εἱμαρμένος. We also meet with μεμόρηται and μεμορμένος.

μέλλω, (*I intend, am about to do,*) *fut.* μελλήσω, &c. See about the *augment,* § 83. *Obs.* 5.

μέλω, (*I am concerned about, take to heart,*) is, in its *act.* form, mostly used in the 3 *pers.* μέλει, μέλουσι, *fut.* μελήσει, &c.; *pass.* μέλομαι, (*I have the care of,*) more usually ἐπιμέλομαι, μελήσομαι, ἐμελήθην.

Poets employ the *pass.* indifferently for the *act.*; instead of μέλει they have μέλεται, and the *perf.* in the sense of the *pres. act.* μέμηλεν, and *pass.* μέμβλεται, (Hom., Hesiod,) which came from μεμέληται, according to § 19. *Obs.* 1. and by shortening; compare μέμνεο and ἀρήρεμαι.

μένω, (*I remain,*) has in the *perf.* μεμένηκα, § 101. *Obs.* 9.—*Verbal adj.* μενετέος.

From another ΜΕΝΩ, (whence μένος,) which does not occur in the *pres.* tense, comes the Ionic and Poet. *perf.* μέμονα (*I resolve, intend,* compare μενεαίνω). This μέμονα is related to μέμαα, compare γέγονα, γέγαα[46].

ΜΕΤΙΩ, μεμετιμένος, see § 108. I. 5.

μηκάομαι (*I bleat*).

The old poet. forms of this verb are *part. aor.* μακών, *perf.* μέμηκα, whence the Homeric shortened μεμᾰκυῖα, (§ 97. *Obs.* 3.) and of which, as it has the signif. of the *pres.*, there is again an *imperf.* ἐμέμηκον (111, 2).

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[45] We meet only with the 3 *pers.* ἔμμορε in the old Epic poets, and in most passages as a distinct *perf.*, like κέκτηται, *ex. gr. Od.* ε. 335. Only in the *Il.* α. 278. it is a distinct *aor.*

[46] The Lyric passage in Eurip. *Iphig. Aul.* 1495, where μέμονα is the *perf.* of the usual *verb* μένω, cannot, as a solitary instance, be of any avail against the general usage, not only of the Attic poets, but even of Herod. in his prose, (6, 84.) and the two *verbs* must be carefully distinguished, though they may be supposed to be etymologically connected.

μιαίνω (*I pollute*). The *aor.* takes the η. The Homeric μίανθην, *Il.* δ. 146. is explained as the 3 *pl.*, for μίανθησαν, μίανθεν: it is, more probably, the 3 *dual* of the *syncopated aor.* (*sing.* ἐμίαν-το,) *dual* ἐμιάν-σθην, ἐμιάνθην, § 110. *Obs.* 3.

μίγνυμι, and μίσγω, (*I mix,*) *fut.* μίξω, &c. (§ 112, 14.)

μιμνήσκω, (*I remind,*) from ΜΝΑΩ, *fut.* μνήσω, &c.; *pass.* μιμνήσκομαι, (*I remember, recollect, it occurs to me, I mention,*) ἐμνήσθην, μνησθήσομαι, μνηστός. The *perf.* μέμνημαι becomes the *pres.* (*I recollect, still remember,*) *conj.* μέμνωμαι, ῃ, ηται, &c. (see § 98. *Obs.* 9.) *opt.* μεμνῄμην, *Attic* μεμνοίμην or μεμνῴμην, μεμνῷτο, a contr. of the Ionic μεμνεῴμην, μεμνέῳτο (*Il.* ψ. 361 [47]). To this *perf.* belongs the *fut.* 3. μεμνήσομαι (*I shall remember*).

Abbreviations occur in Homer's μέμνῃ, (μέμνεαι,) for μέμνησαι, and in Herod.'s *imper.* μέμνεο for μέμνησο. Compare above μέμβλεται.

The simple form, (μνάομαι,) μνῶμαι, is barely Ionic in the above sense, and μνεώμενος, μνώοντο, μνώεο, &c. (see § 105. *Obs.* 10. *Note,*) are Ionic lengthenings. But in the sense of *to sue for in marriage, to woo,* we also meet with μνᾶσθαι in the common language.

μολεῖν, see βλώσκω.

μῡκάομαι, (*I roar, bellow,*) from ΜΥΚΩ, must be noticed on account of its Epic forms ἔμῡκον, μέμῡκα. Compare μηκάομαι.

N.

ναίω, (*I dwell,*) takes its tenses from the *pass.* and *med.* from ΝΑΩ, with short α, *fut.* νάσομαι, *aor.* ἐνάσθην or ἐνασάμην, *perf.* (with later writers) νένασμαι. The *act.* ἔνασα (ἔνασσα) has the *causative* signif. *to cause to inhabit, to settle.*

νάσσω, (*I stuff,*) νάξω, &c.—νένασμαι, ναστὸς (§ 92. *Obs.* 2).

νέμω, (*I distribute, apportion,*) *fut.* νεμῶ and νεμήσω, *aor.* ἔνειμα, *perf.* νενέμηκα, &c. *aor. pass.* ἐνεμήθην and ἐνεμέθην.—MED.

νέω, 1.) *I heap up,* occurs chiefly in the *pres.* and *imperf.* only with the Ionic and Epic lengthenings νήω, νηέω, νηνέω, *fut.* νήσω, *aor.* ἔνησα, *Ion.* ἐνήησα, &c.

2.) *I spin,* is regular, νήσω, &c. The contractions ο, ου in the *pres.* tense are not in ου, but, contrary to analogy, in ω: νῶσι, νῶντος, &c. The new *pres.* is νήθω.

3.) *I swim, fut.* νεύσομαι and νευσοῦμαι, (§ 95. *Obs.* 17.) ἔνευσα, &c.

4.) The poet. *verb* νέεσθαι (*to go away, return,*) has commonly the signif. of the *fut.* in the *indic. pres.* νέομαι, or νεῦμαι, 2 *pers.* νεῖαι (§ 105. *Obs.* 7).

νίζω, (*I wash,*) takes its tenses from the verb νίπτω, which is used in the *pres.* νίψω, &c.—MED.

[47] See about all these forms, Buttm. *Complete Gr. Gr.* § 98. *Obs.* 15—17.

νοέω in the Ionic dialect contracts the οη as in βοάω, *ex. gr.* νώσω, ἔνωσα, ἐνένωτο.

νυστάζω, (*I nod the head with drowsiness, I sleep,*) νυστάσω and νυστάξω, &c. (§ 92. *Obs.* 1.)

O.

ὄζω, (*I smell,* viz. *emit a smell,*) *fut.* ὀζήσω, (Ion. ὀζέσω,) &c.: the *perf.* ὄδωδα has the power of the *pres.* tense.

οἴγω or οἰγνυμι (*I open*).

The Epics separate the diphthong in the *augmented* forms, ὠΐγνυντο, ὤϊξε. The following compound is most used:

ἀνοίγω or ἀνοίγνυμι, (*I open,*) has the *augment* in the anomalous way stated in § 84. *Obs.* 3. *imperf.* ἀνέῳγον, *aor.* ἀνέῳξα, *infin.* ἀνοῖξαι, *perf.* 1. ἀνέῳχα. The *perf.* 2. ἀνέῳγα has the signif. of a *neuter verb, I stand open.* The forms ἤνοιξα, ἠνοίγην, belong to later writers.

οἶδα, see § 100. III.

οἴομαι, (*I am of opinion, mean,*) *imperf.* ᾠόμην, the 1 *pers. sing.* is also οἶμαι, *imperf.* ᾤμην[48], *fut.* οἰήσομαι, *aor.* ᾠήθην, οἰηθῆναι.

The Epics make also use of the *act.* form, and resolve the diphthong: ὀΐω, ὀΐομαι, (ῑ,) whence ὤϊσάμην, ὠΐσθην, &c.

οἴχομαι, (*I go away, am off,*) οἰχήσομαι, *perf.* ᾤχημαι or οἴχωκα (see the *Note* to ἔχω, ὄχωκα).

Homer has also ᾤχηκα, παρῴχηκα, *Il.* κ. 252.—See about the *verb* Buttm. *Complete Gr. Gr.*

ΟΙ—, see οἴομαι and φέρω.

ὀλισθάνω, commonly -αίνω, (*I slide, slip,*) ὀλισθήσω, ὤλισθον (§ 112, 13).

ὄλλυμι, (*I ruin, destroy,*) from ΟΛΩ, *fut.* ὀλῶ, *aor.* ὤλεσα, *perf.* ὀλώλεκα.—MED. ὄλλυμαι, (*I am undone, perish,*) *fut.* ὀλοῦμαι, *aor.* ὠλόμην, *inf.* ὀλέσθαι, to which belongs *perf.* 2. ὄλωλα.

The poet. *part.* ὀλόμενος, οὐλόμενος, becomes an *adj.* with *act.* signif. *ruinous, pernicious:* the collateral Epic form ὀλέκω came from the *perf.*—Compare § 111, 2.

ὄμνυμι, (*I swear,*) *fut.* ὀμοῦμαι, εῖ, εῖται, &c. ὀμεῖσθαι from ΟΜΩ, (§ 112, 14.) *aor.* ὤμοσα, *perf.* ὀμώμοκα, *perf. pass.* ὀμώμοσμαι, but the rest with the *aor.* more usually without σ, ὀμώμοται, ὠμόθην, as if from ΟΜΟΩ.—MED.

ὀμόργνυμι, (*I wipe off,*) *fut.* ὀμόρξω, &c. § 112, 14.—MED.

[48] The old grammarians observe that the forms οἶμαι, ᾤμην, were used only of a firm conviction, which Attic urbanity thus stripped of the harshness of a strong affirmation.

ὀνίνημι[49], (*I benefit, am of advantage to,*) after ἵστημι: it has no *imperf. active* (for which ὠφέλουν is used); it makes from ΟΝΑΩ, ὀνήσω, ὤνησα.—MED. ὀνίναμαι, (*I am benefited, derive advantage from,*) *aor.* 2. ὠνήμην, (ησο, ητο,) or ὠνάμην, *opt.* ὀναίμην, *infin.* ὄνασθαι.

The *indic.* ὠνάμην is used by later writers, and in Homer belongs to ὄνομαι. We meet with the *aor. pass.* ὠνήθην in Xen. *Anab.* 5, 5, 2.

ὄνομαι, (*I insult,*) radical form ΟΝΟΩ, whence the *pres.* and *imperf.* after δίδομαι, the 2 *pers. sing.* ὄνοσαι, *imper.* ὄνοσο, *fut.* ὀνόσομαι, *aor.* ὠνόσθην and ὠνοσάμην.

Homer has from the still simpler form ΟΝΩ the 2 *pers. pl. pres.* οὔνεσθε, *aor.* ὦνατο.

ΟΠ—, see ὁράω.

ὁράω, (*I see,*) *imperf. Ion.* ὦρων, commonly ἑώρων, (§ 84. *Obs.* 8.) *perf.* ἑώρᾱκα[50], *aor.* εἶδον, *C.* ἴδω, *O.* ἰδοιμι, ἰδεῖν, ἰδὼν, *Att.* ἰδὲ, &c. *Med.* εἰδόμην, ἰδέσθαι, ἰδοῦ, (and as an *interjection* ἰδοὺ, *lo!*) see above εἴδω, *fut.* ὄψομαι, (*I shall see,*) from ΟΠΤΩ.—PASS. *perf.* ἑώρᾱμαι, or ὦμμαι, ὦψαι, ὦπται, &c. ὤφθαι, *aor.* ὤφθην, ὀφθῆναι (in later writers also ὁραθῆναι). *Verbal adj.* ὁρατέος, ὁρατὸς, ὀπτός.

The *perf.* 2. ὄπωπα (*I have seen*) belongs to the dialects and the poets.—See about Homer's ὄρηαι, § 105. *Obs.* 16, with the *Note.*

The antiquated ἐπιόψομαι, *aor.* ἐπιωψάμην, *to select,* must be carefully distinguished from ἐπόψομαι.

ὄρνυμι, (*I rouse, excite,*) from ΟΡΩ, *fut.* ὄρσω, *aor.* 1. ὦρσα (§ 101. *Obs.* 3).—*Med.* ὄρνυμαι, (*I rise,*) *aor.* ὠρόμην, 3 *pers. sing.* ὄρετο and ὦρτο, (see § 110, 8.) *infin.* ὄρθαι, *part.* ὄρμενος, (for ὀρέσθαι, ὀρόμενος,) *imper.* ὄρσο, and according to § 96. *Obs.* 9. ὄρσεο.

The *perf.* 2. ὄρωρα belongs to this *intrans.* or *immediative* signif. (§ 113, 2) *I am risen;* but ὤρορεν (see § 85. *Obs.* 2.) is *aor.* (*ex. gr. Od. τ.* 201.) like ἤραρεν, and most generally has, like it, the *transitive* or *causative* signif. (*he excited*). The *passive*-like form ὀρώρεται agrees in sense with the *perf.* ὄρωρε (compare above ἄρηρα, ἀρήρεμαι). Lastly, Homer has likewise the *pres.* and *imperf.* of ὄρομαι and ὀρέομαι, *I hasten, move about,* (*Od. ξ.* 104 *Il. β.* 398.) but they are attended with some difficulty: see Buttm. *Complete Gr. Gr.*

ὀσφραίνομαι, (*I smell,* trans.) ὀσφρήσομαι, *aor.* ὠσφρόμην, § 112, 13. Ion. ὀσφράμην, (Herod. 1, 80, 26.) according to § 96. *Obs.* 1. with the *Note.*

[49] This is derived from ΟΝΑΩ through a *redupl.* with ι, (which, as in ἵστημι, &c. does not take place in the *aor.* 2.) whereby the *redupl.* of *verbs* beginning with a consonant (δίδωμι) is imitated in the same way as the *redupl.* of the *perf.* by what is called the *Attic redupl.* Compare ἀτιτάλλω and ὀπιπτεύω, from ἀταλὸς and ΟΠΤΩ.

[50] In Attic poetry it was either pronounced as a *synizesis* in the Ionic way ὧρακα, or written and pronounced ἑόρακα.—See Buttm. *Complete Gr. Gr.* § 84. *Obs.* 11.

οὐλόμενος, see ὄλλυμι. | οὔνεσθε, see ὄνομαι.

οὐρέω, (*I make water, stale,*) *impf.* ἐούρουν, &c. *fut.* οὐρήσομαι, § 84. *Obs.* 5.

οὐτάω, (*I wound,*) οὐτήσω, &c. *aor. syncope,* (οὗταν, § 110, 6, 7.) 3 *sing.* οὗτα, *infin.* οὐτάμεν, (for οὐτάναι,) *part. pass.* οὐτάμενος: οὔτασε, οὐτασμένος, belong to οὐτάζω, a collateral form.

ὀφείλω, 1. (*I owe, ex. gr. money,*) 2. (*I ought, am to,*) *fut.* ὀφειλήσω, &c.

The form ὤφελον, ες, ε, (commonly ὄφελον,) occurs merely as a *wish.*—See the *Syntax,* § 150. Homer has also ὀφέλλω (*Il.* τ. 200.) for ὀφείλω, and for ὤφελον for the sake of the metre ὦφελλον, (*Il.* ζ. 350.) which forms must not be mistaken for ὀφέλλειν, *to increase, magnify.* Homer also uses this verb in an anomalous way in the *opt. aor.* 1. ὀφέλλειεν, 3 *pers. sing.* (*Il.* π. 651. *Od.* β. 334.)

ὀφλισκάνω, (*I am guilty, condemned,*) *fut.* ὀφλήσω, *perf.* ὤφληκα, *aor.* ὦφλον.

Π.

παίζω, (*I sport, joke,*) *fut.* παίξομαι, παιξοῦμαι.

In later writers we also find after this formation ἔπαιξα, πέπαιγμαι, &c. but the correct Attics always have ἔπαισα, πέπαισμαι, notwithstanding the similarity of the tenses of the following *verb:*

παίω, (*I strike, beat,*) *fut.* παίσω and παιήσω, but the rest of the tenses are ἔπαισα, πέπαικα, ἐπαίσθην.—MED.

ΠΑΡ—, πεπαρεῖν, see in πορεῖν.

πάσασθαι, (*to acquire,*) ἐπᾱσάμην, *perf.* πέπᾱμαι, *I possess,* different from ἐπᾰσάμην, πέπασμαι, see πατέομαι.

πάσχω, (*I suffer,*) from ΠΗΘΩ, *aor.* ἔπαθον, from ΠΕΝΘΩ, *perf.* πέπονθα, *fut.* πείσομαι (according to the rule, § 25, 4). *Verbal adj.* παθητός.

From ΠΗΘΩ are also derived the less frequent forms πήσομαι, ἔπησα, and the *perf.* (πέπηθα,) whence the Homeric πεπαθυῖα.—See about πέποσθε for πεπόνθατε, § 110. *Obs.* 5.

πατάσσω, see πλήσσω.

πατέομαι, (*I taste, eat,*) ἐπᾰσάμην, πέπασμαι, compare δατέομαι, δάσασθαι in δαίω.

πείθω, (*I prevail on,* PASS. *I believe, obey,*) to which belong πείσομαι, πέπεισμαι, but the *perf.* 2. πέποιθα, *I confide.*

The poetical forms are, ἐπέπιθμεν, *plusq.* belonging to πέποιθα, *aor.* 2. ἔπιθον, ἐπίθομεν, πέπιθον, &c. There is a new form πιθήσω, ἐπίθησα, in the sense of *obeying, following, confiding.*

πείκω, (*I shear, comb,*) *fut.* πέξω, &c.—MED.

πεινῦν, see § 105. *Obs.* 5. | πείσομαι, see πάσχω and πείθω.

πελάζω, anciently πελάω, (*I approach*, and in the old language *cause to approach*,) has with poets the *aor.* ἐπλάθην, (long *a*, incorrectly ἐπλάσθην,) and ἐπλήμην, both in the sense of *approaching*, formed by the metathesis of § 110. *Obs.* 7. (πελα, πλεα,) *part. perf.* πεπλημένος.

πέλω or πέλομαι (*I am*). This Doric and poetical *verb* suffers a syncope when it takes the *augment:* 3 *pers. imperf.* ἔπλε or ἔπλετο, 2d, ἔπλεο, ἔπλευ. There is no other tense occurring. This *verb* has also this peculiarity, that the *imperf.* of the *middle* voice very commonly has the signif. of the *pres.* (ἔπλευ, *thou art*, &c.) To the same *verb* in its more ancient meaning of *I turn, drive, move about*, (the Latin *versor*,) belong with the same syncope the compound Epic *part.* ἐπιπλόμενος, περιπλόμενος,

ΠΕΝΘ—, sed πάσχω.

πεπαρεῖν, πεπορεῖν, πέπρωται, see πορεῖν.

πέπτω, see πέσσω.

περάω, (*I go over*,) regular, περάσω with ᾱ, (Ion. περήσω,) but the Epic περάσω with ᾰ belongs to πιπράσκω, (*I sell*,) which see below.

πέρδω, commonly πέρδομαι, *aor.* ἔπαρδον, *fut.* παρδήσομαι, *perf.* πέπορδα.

πέρθω, (*I lay waste, ravage*,) *aor.* ἔπραθον (§ 96. *Obs.* 7).

Homer has also a *syncopated passive*-like *aor.* in the *infin.* πέρθαι of ἐπέρθμην, properly πέρθ-θαι, (or πέρσθαι,) like δέχ-θαι, § 110, 8.

πεσεῖν, see πίπτω.

πέσσω, πέττω, (*I cook*,) *fut.* πέψω, &c. from πέπτω, which occurs only in later writers in the *pres.* tense.

πετάννυμι, (*I spread out*,) *fut.* πετάσω, (Att. πετῶ,) &c. (§ 112, 14.) *perf. pass.* πέπτᾰμαι, (§ 110, 4.) but the *aor. pass.* is again ἐπετάσθην.

πέτομαι (*I fly* with wings): from this radical form arises by a syncope an *aor.* ἐπτόμην, πτέσθαι, &c. (§ 110, 4.) *fut.* πετήσομαι, commonly πτήσομαι. There is a collateral form in μι, ἵπταμαι, *aor.* ἐπτάμην, πτάσθαι, &c.

To this must be added from the *act.* form, which is never used in the *pres.* tense, a synonymous *third aor.* ἔπτην, πτῆναι, πτὰς, &c.

The *pres.* πέταμαι and πετάομαι with the *aor.* ἐπετάσθην (*ex. gr.* Anacr. 40, 6.) belong to the poets and the later prose; πεπότημαι alone appears to have been used as *perf.* Poets employed also the *pres.* ποτάομαι, πωτάομαι. (See § 112, 9.)

ΠΕΤ—, see πίπτω. | πεύθομαι, see πυνθάνομαι.

πέφνον, ἔπεφνον, (*killed*,) is the *reduplicated*, and at the same time *syncopated aor.* (§ 110, 4.) of ΦΕΝΩ (whence φόνος).

The *part.* of this *aor.* has the accent, contrary to analogy, on the first

syllable, *πέφνων*.[51] *Pass. perf. πέφαμαι, fut. πεφήσομαι*: compare *τείνω, τέταμαι*, § 101, 9. and about *πεφήσομαι*, § 99. *Obs.* 1. See also below ΦΑ—.

πήγνυμι, (*I fasten,*) with later writers also *πήσσω, πήττω, fut. πήξω*, &c. (§ 112, 14.) *aor. pass. ἐπάγην, perf.* 2. *πέπηγα*, intrans. *I am fixed, fast* (§ 113, *Obs.* 3).—MED.

πίμπλημι, (*I fill,*) *πιμπλάναι*, follows *ἵστημι* in the *pres.* and *imperf.*; *fut. πλήσω*, &c. *perf. pass. πέπλησμαι, aor. pass. ἐπλήσθην*, from ΠΛΑΩ or *πλήθω*, of which the latter, however, has only the *intrans.* signif. *to be full*, in the *pres.* tense.

If in compounds *μ* immediately precedes the first *π*, it is omitted in the *reduplication*, *ἐμπίπλαμαι*, but replaced again, whenever the *augment* comes between, *ἐνεπίμπλασαν*.

Poets for the sake of the metre employ both forms with or without the *μ*, contrary to this rule.—The form in *άω* (*πιμπλᾶν, ἐμπιπλᾶν,*) is un-Attic, except in the same instances as in *ἵστημι*.

With respect to the *passive*-like *aor. ἐπλήμην, opt. πλείμην*,[52] *imper. πλῆσο*, &c. see § 110, 7. it was not unknown to the Attics. (Aristoph. *ἐμπλήμενος, ἐμπλείμην.*)

The *intrans. πλήθω* has also a poetical *perf. πέπληθα* in the same sense (*I am full*).

πίμπρημι, (*I burn,* trans.) *πιμπράναι*, follows *ἵστημι* in the *pres.* and *imperf.*; the rest comes from ΠΡΑΩ or *πρήθω*, (Hom.) *ex. gr. ἐπρήσθην*.

With respect to *ἐμπίπρημι, ἐνεπίμπραμεν*, it is the same as with *πίμπλημι*, and also with regard to the form in *άω*.

Hesiod (Θ. 856.) has a remarkable abbreviation *ἔπρεσε* for *ἔπρησε*: the analogy of *ἐπίμπραμεν* would lead us to expect an *α*.

πίνω, (*I drink,*) from ΠΙΩ, *fut. πίομαι*, (§ 95. *Obs.* 18.) *aor. ἔπιον, πιεῖν*, &c. *imper.* commonly *πῖθι* (§ 110, 6).—The rest comes from ΠΟΩ, *perf. πέπωκα, perf. pass. πέπομαι, aor. pass. ἐπόθην. Verbal adj. ποτέος, ποτός.*

The *ι* in *πίομαι* is usually long, (Athen. 10. p. 446.) but in *ἔπιον*, &c. short. —The *fut. πιοῦμαι* belongs to the later writers (§ 95. *Obs.* 16).

The forms *πίσω, ἔπισα*, have the *causative* signif. *to give drink, to cause to drink.* Their *pres.* tense is *πιπίσκω*.

πιπράσκω, Ion. *πιπρήσκω*, (*I sell,*) *fut.* and *aor.* are wanting.

The forms in use are, *πέπρᾱκα, πέπρᾱμαι, ἐπράθην, πεπράσομαι*, which *fut.* 3. is used instead of the un-Attic *fut.* 1. *πραθήσομαι*, and even the *perf. πεπρᾶσθαι* is frequently used in lieu of the *aor. πραθῆναι*. The Ionians have all these tenses with *η*.

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[51] That *πέφνων* is a real *aor.* is obviously evident from the context in the two passages, *Il. π.* 827. *ρ.* 539.

[52] The reading *πλήμην* appears to rest on a false analogy. But even in lieu of *ει* the diphthong *αι* might have been expected, since the form *πιμπλάναι* presupposes a radical verb ΠΛΑΩ. Yet *χρὴ*, which comes from *χράω*, (see below,) has likewise *χρείη* in the *opt.*

The common language supplied the tenses which are wanting by *ἀποδώσομαι, ἀπεδόμην* : the old and Epic language had the *fut.* *περάσω*, ᾰ, whence the contractions *περῶ, περᾷν*, *aor.* *ἐπέρᾱσα* from *περάω*, which we have seen above in a cognate signif., and with ᾰ in its conjugation. This *περάσαι* afterwards gave the remaining forms through the *metathesis*, which has been stated above in § 110, 11, 2. and in the *Note* to *κεράννυμι*.

πίπτω, (*I fall*, ῑ, whence the *imper.* *πῖπτε*,) formed from ΠΕΤΩ, (see § 112, 16.) *fut.* (in the Doric way,) *πεσοῦμαι*, (Ion.) *πεσέομαι*, *aor.* *ἔπεσον*, (§ 96, 9.) *perf.* *πέπτωκα*.

Poetical abbreviations of the *part. perf.* are *Attic* *πεπτὼς* (compare *βεβρῶτες* from *βέβρωκα*,) and *πεπτέως*. The latter points to the original form *πέπτηκα*, (from ΠΕΤΩ, like *δέδμηκα* from *δέμω*,) whence came *πέπτωκα*, by changing the vowel. See Buttm. *Lexilogus*, I. 63. p. 295.

We also meet with the regular *aor.* of ΠΕΤΩ, *aor.* 1. *ἔπεσα*, Eurip. *Troad.* 291. *Alc.* 465. *aor.* 2. *ἔπετον* in the Doric dialect (Pind.).

πιτνέω, (*I fall*,) *aor.* *ἔπιτνον* (§ 96. *Obs.* 5). But *πιτνάω, πίτνημι*, is the same with *πετάννυμι*.

πλάζω, (*I chase about*, pass. *I rove, wander*,) *fut.* *πλάγξω*, &c. (§ 92. *Obs.* 1).

ΠΛ—, see *πέλω*.

| ΠΛΑ—, *πλήθω*, see *πελάζω* and *πίμπλημι*.

πλέω, (*I navigate*,) *fut.* *πλεύσομαι, πλευσοῦμαι*,—*ἔπλευσα*, &c. *pass.* *πέπλευσμαι, ἐπλεύσθην*. *Verbal adj.* *πλευστέος*.

The Ionic dialect has *πλώω, πέπλωκα*, &c.; whence the *verbal adj.* *πλωτὸς*, and the Epic *syncopated aor.* *ἔπλων, ως, ω, ωμεν*, &c. *part.* *πλώς*, see § 110, 6. with *Obs.* 1, 4.

πλήσσω, πλῆττω, (*I strike*, *πλήγνυμι* is a more uncommon form,) in the *aor.* 2 *pass.* it retains the *η*, *ἐπλήγην*, except in those compounds which denote *a striking with dismay*, *ἐξεπλάγην, κατεπλάγην*.

The Attics do not use the *act.* of this *verb* in the sense of *striking*, but *πατάσσω*, which they never employ in the *pass.* The *perf.* 2. *πέπληγα* has with later writers a *pass.* signif. (§ 113. *Obs.* 4.)

Homer has also the *aor.* 2. *act.* and *med.*, but with the *redupl.* *πέπληγον, πεπληγόμην*.

πνέω, (*I blow*,) *fut.* *πνεύσομαι, πνευσοῦμαι*,—*ἔπνευσα*, &c. *aor. pass.* *ἐπνεύσθην*.

The *perf. pass.* *πέπνῡμαι* (§ 98. *Obs.* 4.) is merely poetical in a particular sense (*to be spirited, wise*) ; and according to the same analogy, the *syncopated aor.* *ἄμπνῡτο*, (Homer, for *ἀνέπνυτο*, § 110, 7.) and *ἀμπνύνθη*, (for *ἀνεπνύθη*, compare *ἰδρύω, ἰδρύνθην*,) and the *imper.* *ἄμπνυε*.

ποθέω, see § 95. *Obs.* 4.

πορεῖν, (Hesych.) *ἔπορον*, (*gave, supplied*,) *part.* *πορὼν*, a defective *aor.* with poets.

The same theme in the sense of *supplying* has produced, according to the principles of metathesis, (§ 110, 11.) the *perf. pass.* *πέπρωται*, (*it is decreed by fate*,) *part.* *πεπρωμένος*.

Pind. *Pyth.* 2, 105. has an *infin.* *πεπαρεῖν* or *πεπορεῖν* in the sense of

showing, exhibiting, which ought rather to be derived from a different radical form, and written *πεπαρεῖν*. See *Boeckh.*

ΠΟ—, see *πίνω* : — *πέποσθε*, see *πάσχω*.

ΠΡΑ—, *πρήθω*, see *πιπράσκω* and *πίμπρημι*.

πρίασθαι, (*to buy,*) a defective *verb*, of which the forms are used only as *aor.* of *ὠνεῖσθαι*, viz. *ἐπριάμην*, *conj. πρίωμαι*, *opt. πριαίμην*, *imper. πρίασο*, *πρίω*, *infin. πρίασθαι*, *part. πριάμενος*.

The *pres. indic. πρίαμαι*, stated in Dictionaries, is not met with any where : *ἐπριάμην* must therefore be considered as a defective *aor.* 2. *med.* after the analogy of *ἐπτάμην* (see *πέτομαι*).

ΠΡΟ—, see *πορεῖν*.

ΠΤΑ—, ΠΤΟ—, see *πετάννυμι*, *πέτομαι*, *πτήσσω*, and *πίπτω*.

πτήσσω, (*I crouch,*) is regular, but has with poets some forms as if from ΠΤΑΩ, *part. perf. πεπτηὼς*, and 3 *pers. dual aor.* 2. *πτήτην* (§ 110, 6).

πυνθάνομαι, (*I learn by inquiry, hear,*) from *πεύθομαι* (Poet.) *fut. πεύσομαι*, *aor. ἐπυθόμην*, *perf. πέπυσμαι*. *Verbal adjective, πευστέος, πευστός*.

P.

ῥαίνω, (*I sprinkle,*) see about *ῥάσσατε* and *ἐῤῥάδαται*, *Obs.* IV. 5. to § 103.

ῥέζω and *ἔρδω*, (*I do,*) *fut. ῥέξω*, or (from ΕΡΓΩ) *ἔρξω*, &c. *perf. ἔοργα*.

ῥέω, (*I flow,*) *fut. ῥεύσομαι*, *aor. ἐῤῥεῦσα*. We find, however, in the same *act.* sense, only the *aor.* 2. *pass. ἐῤῥύην* with the *fut. ῥυήσομαι*, and a new *perf.* formed from this *aor. ἐῤῥύηκα* (§ 111, 2).

'PE—, see *εἰπεῖν*.

ῥήγνυμι, (*I rend, trans.*) *fut. ῥήξω*, (§ 112, 14.) *aor. pass. ἐῤῥάγην*, *perf.* 2. *ἔῤῥωγα*, (§ 97. *Obs.* 2.) with the *intrans.* signif. *I am rent.* See § 113. *Obs.* 4.

ῥιγέω, (*I shudder,*) *perf. ἔῤῥῖγα*, (§ 97. *Obs.* 4.) identical with the *pres.* tense.

ῥιγόω, see § 105. *Obs.* 6.

ῥίπτω and *ῥιπτέω*, (*I throw,*) both forms are in use in the *pres.* and *imperf.* : the rest of the tenses are derived from the first only, *ῥίψω*, &c. long *ι*, whence *ῥῖπτε*, *ῥῖψαι*, *aor. pass. ἐῤῥίφην*.—See about *ῥίπτασκον*, *Obs.* II. 1. to § 103.

ῥοίζασκε, see *Obs.* II. 1. to § 103.

ΡΥ—, see ῥέω : —ῥύομαι, see ἐρύω. | ΡΩΓ—, see ῥήγνυμι.

ῥώννυμι, (*I strengthen,*) ῥώσω, &c. (§ 112, 14.) *perf. pass.* ἔῤῥωμαι, *imper.* ἔῤῥωσο, (*farewell!*) *aor. pass.* ἐῤῥώσθην.

Σ.

σαλπίζω, (*I sound a trumpet,*) *fut.* σαλπίγξω, &c. (§ 92. *Obs.* 1.) σαλπίσω is a later form.

σαόω, see σώζω.

σάω, an old form for σήθω, (*I sift,*) whence we find (in Herod. 1, 200.) σῶσι.

σβέννυμι, (*I extinguish,*) σβέσω, &c. ἔσβεσμαι, ἐσβέσθην.—The *perf.* ἔσβηκα, (with the η,) and thè *aor.* 2. ἔσβην, *pl.* ἔσβημεν, *infin.* σβῆναι, have the *intrans.* signif. *to be extinguished,* which else is expressed by the *pass.* σβέννυμαι.

σείω, ἀνασσείασκε, see *Obs.* II. 1. to § 103.

σεύω, (*I push on,*) has most commonly the *augment* in the same way as the *verbs* beginning with ῥ, (§ 83. *Obs.* 2.) and takes no σ in the *aor.* 1. ἔσσευα, ἐσσευάμην, *perf. pass.* ἔσσυμαι, (*I rush forth, I strive, I require,*) *part.* ἐσσύμενος, (*proparox.*, see § 111. *Obs.* 2.) *plusq.* ἐσσύμην, which form is at the same time a *syncopated aor.* (§ 110, 7, with *Obs.* 4.) whence σύτο, σύμενος, 2 *pers.* ἔσσυο, (for ἔσσυσο, see *Obs.* III. 2. to § 103.) *aor. pass.* (of the same signif.) ἐσσύθην (Sophocles).—The forms with a single σ (*ex. gr.* ἐσύθην, ἐξεσύθη,) are less frequent, and those without any *augment* (σεῦα, σύτο,) belong to the Ionic Epic dialect.—We also meet with a *syncopated pres. pass.* (§ 110, 5.) *ex. gr.* σεῦται, (Soph. *Trach.* 645.) but more commonly with the change of the vowel into ου, σοῦμαι, (*I hasten, run,*) *imper.* σοῦσο, σούσθω, σοῦσθε (*calls* or *exhortations,* used in common life).—Hither belongs, lastly, that Laconic ἀπέσσουα, (*he is gone,*) known from Xenoph. *Hell.* 1, 1, 23, which is explained as *aor.* 2. *pass.* (for ἐσσύη.)

σκεδάννυμι, (*I scatter,*) *fut.* σκεδάσω, σκεδῶ, &c. *perf. pass.* ἐσκέδασμαι (§ 112, 14).

σκέλλω or σκελέω (*I dry, desiccate,* PASS. *I am dried up*). To this *immediative* sense of the *pass.* belong the *act.* forms *aor.* ἔσκλην, σκλῆναι, σκλαίην, (§ 110, 6.) *perf.* ἔσκληκα, *I have been dried up,* and the *fut.* σκλήσομαι.

The Homeric σκήλειε (*aor.* 1. ἔσκηλα) points to σκάλλω, (which has the

widely different signif. *to dig, scratch,*) whence come, through the *metathesis* ΣΚΑΑ, stated § 110, 11, the forms σκλῆναι, σκλαίην, &c.

σμάω, (*I wipe,*) σμῇς, &c. see § 105. *Obs.* 5. *fut.* σμήσω, &c.; but the *aor. pass.* always is ἐσμήχθην from the non-Attic *pres.* σμήχω. *Verbal adj.* σμηκτός.

σοῦμαι, &c. see σεύω. | σπεῖν, σπέσθαι, see ἔπω.

σπένδω, (*I pour out,*) σπείσω, ἔσπεισμαι (§ 25, 4).—MED.

ΣΤΑ—, see ἵστημι. | στήκετε, see p. 207. *Note.*

στερέω, and στερίσκω, (*I deprive of,*) the first is regular, *fut.* στερήσω: in the *pass.* the simple form στέρομαι in the sense of *I am deprived of, robbed.*

Homer has it with ε, στερέσαι, and poets have, instead of στερηθείς, an *aor.* 2. *pass.* στερείς.

στεῦται, στεῦνται, στεῦτο, see § 110, 5.

στορέννυμι, στόρνυμι, and στρώννυμι, (*I spread as a bed,*) give both στορέσω, ἐστόρεσα, and στρώσω, ἔστρωσα, *perf. pass.* ἔστρωμαι, *aor.* 1. *pass.* ἐστορέσθην. *Verbal adj.* στρωτός.

There is an obvious metathesis (§ 110. *Obs.* 7.) in the forms στρώσω, στρώννυμι.

στυγέω, (*I dread, hate,*) is regular; but has in Homer also the *aor.* 2. ἔστυγον, (§ 96. *Obs.* 5.) and in a *causative* sense *to cause to be dreaded,* the *aor.* 1. ἔστυξα, which later poets, however, employ again in the first sense.

σχεῖν, ἔσχον, &c. see ἔχω.

σώζω, (*I save,*) has in the old writers in the *perf. pass.* beside σέσωσμαι, also σέσωμαι, and in the *aor.* 1. *pass.* always ἐσώθην from the primitive form σαόω, ἐσαώθην.—MED.

The Epics have from σαόω, 1.) the regular formation σαώσω, ἐσάωσα, &c. 2.) *pres.* and *imperf. contr.* (σαόω, σαόεις,) σώω, σώεις, &c., whence came the usual form σώζω, with Epics also σόω, 3.) the 3 *pers. imperf.* (ἐσάου,) and the *imper.* (σάου,) again contracted, would be ἐσῶ, σῶ, but the Epics lengthen these forms again not with ο, as is usual, but with α, (exactly as in ναιετάωσα, see § 105. *Obs.* 10.) thus σάω (for ἔσωζε and σῶζε).

T.

ΤΑΓ—, see ΤΑΩ. | ταλάω, see ΤΑΛΩ.

τανύω, *I stretch, bend as a bow.* The *pass.* takes σ: the υ is short in the conjugation; the *fut.* is again τανύω, *Od.* φ. 174. See § 95. *Obs.* 12. The *pass.* with the Epics is likewise τάνυμαι.

ταράσσω, ττω, (*I disturb,*) has a contracted collateral form: 1.) with the Attics the *pres.* tense θράττω, where the τ becomes a θ, and the vowel is lengthened; hence the *part.*

neut. τὸ θρᾶττον: 2.) with the Epics the *perf.*, but with an *intrans.* signif. τέτρηχα, (*I am full of trouble, in a commotion,*) where the Ionic η supplies the place of ᾱ [53].—MED.

ταφεῖν and ταφῆναι, see θάπτω and ΘΑΦ—.

ΤΑ—, the seeming radical form of τείνω, τέτακα, &c. (§ 101.) To a similar root in the sense of *seizing, taking,* belongs the *imper.* τῆ, (*take,*) to which is related (from ΤΑΓΩ) the Epic *part. aor.* 2. *redupl.* τεταγὼν (*seizing*). See Buttm. *Lexilogus,* I. 41. p. 162.

ΤΕΚ—, see τίκτω.

τέμνω, (*I cut,*) *fut.* τεμῶ, *aor.* ἔτεμον, (§ 112, 6.) *perf.* τέτμηκα, *pass.* τέτμημαι, *aor.* 1. ἐτμήθην (§ 110, 11). See about the *conj. perf. pass.* § 98. *Obs.* 9.

The *aor.* ἔταμον is more uncommon. The Ionians say also τάμνω in the *pres.*; and Homer has the radical form τέμω (*Il. ν.* 707. τέμει, Buttm. *Complete Gr. Gr.* § 92. *Obs.* 13).—There is an Epic form τμήγω, *aor.* ἔτμηξα, and ἔτμαγον, *pass.* ἐτμάγην.

τέρπω, (*I delight,*) has in its *pass.* form τέρπομαι, (*I am delighted,*) three different *aor.* in the Epic language, ἐτέρφθην or ἐτάρφθην,—ἐτάρπην, whence with a transposition (§ 96. *Obs.* 7.) the *conj.* τραπείω for τραπῶ,—and *aor. med.* (ἐταρπόμην,) τεταρπόμην, *conj.* ταρπώμεθα.

τέρσομαι, (*I get dry, dry up,* intrans.) *infin. aor.* 2. *pass.* τερσῆναι and τερσήμεναι.—τερσαίνω, *I dry,* trans. ἐτέρσηνα, &c. is regular.

τέτμον, ἔτετμον, (*I met* by chance,) a defective *aor.*

τετορήσω, see τορέω. | τετραίνω, see τιτράω.

τεύχω. Two kindred *verbs* must carefully be distinguished, viz.:

1.) τεύχω, (*I make, fabricate,*) a poetical regular *verb,* τεύξω, ἔτευξα, τέτυγμαι, ἐτύχθην, τυκτὸς or τευκτός.

2.) τυγχάνω, (*I happen to, hit the mark,*) *fut.* τεύξομαι, *aor.* ἔτυχον, (Epic ἐτύχησα,) *perf.* τετύχηκα (§ 112, 13, and 111, 3). The signif. of τυγχάνω arose from that of the *pass.* of τεύχω, whence the Epics have the *pass.* forms τέτυγμαι, ἐτύχθην, which nearly agree with τυγχάνω, ἔτυχον: and the *perf.* τέτευχα, of which the *part.* has in Homer the *pass.* signif. of τεύχειν, (*Od. μ.* 423. see § 113. *Obs.* 4.) takes altogether the signif. of the *pres.* τυγχάνω, in Herod. (3, 14,) and in the κοινοί.

The *perf.* τέτυγμαι has also the diphthong ευ, whence in Homer 3 *pl.* τετεύχαται, and the *fut.* 3 merely τετεύξομαι.

To τεύχω belongs, with the Ionic change of the *aspirata,* (§ 16. *Obs.* 1. e.) the *aor.* 2. τετυκεῖν, τετυκέσθαι (*to get ready, prepare*).—See especially τόσσαι for τυχεῖν.

ΤΙΕ—, τετίημαι (*I am sad*). The *part.* is τετιημένος and in the *act.* form τετιηὼς (§ 97. *Obs.* 7).

τίκτω, (*I bring forth,*) from ΤΕΚΩ, *fut.* τέξω, commonly τέξομαι, *aor.* ἔτεκον, (poetically ἐτεκόμην,) *perf.* τέτοκα.

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[53] This long vowel is produced by a *metathesis* like that mentioned § 110. *Obs.* 7. in which the first *α* passes over and coalesces with the second, to form a long syllable, exactly as in μαλακὸς,—βλᾱξ, βλᾱκός. The change of *τ* into *θ* is effected by the aspiration which so readily combines with the *ρ*: yet it is an anomaly, since it does not take place in other instances. (See the *Note* to p. 33.)—From this *verb* is derived the *adj.* τρᾱχὺς, Ion. τρηχὺς, (*rough, rugged,*) and not the *verb* from the *adj.* See Buttm. *Lexilogus,* I. 52. p. 210.

We also meet with *τέτεγμαι* and *ἐτέχθην* in the later writers. See about the *fut.* *τεκεῖσθαι*, § 95. *Obs.* 16.

τίνω, see *τίω*.

τιτράω, (*I perforate, bore,*) from ΤΡΑΩ, *τρήσω*, &c.

The Attics, however, make more use of the collateral form *τετραίνω*, *ἐτέτρηνα*. The *perf.* always is, from the radical form, *τέτρηκα*, *τέτρημαι*.

τιτρώσκω, (*I wound,*) *τρώσω*, &c. (§ 112, 10, 16.)

The simple *τρώω* in the more general sense of *hurting, damaging*, is in Homer. Both are connected with *τορεῖν* through the *metathesis* ΤΟΡ, ΤΡΟ, see § 110, 11.

τίω, (*I honour,*) is in this sense merely poet. and regular, *part. perf. pass.* *τετιμένος*.

In the sense of *expiating*, it is merely Epic in the *pres.* and *imperf.*, but lends in prose the rest of its tenses to the following form :

τίνω, (*I expiate,*) *fut.* *τίσω*, *perf.* *τέτικα*, *perf. pass.* *τέτισμαι*, *aor.* 1. *pass.* *ἐτίσθην*. The *Med.* *τίνομαι* (*τίσομαι*, *ἐτισάμην*, *ἀπετισάμην*,) has the signif. *to punish, avenge*. The Ionic *pres.* is *τίννυμι*, *τίννυμαι* (§ 112, 14).

The *ι* in *τίνω* is with the Epics long, with the Attics short, § 112. *Obs.* 8.[54] Attic poets also shorten the first syllable of *τίννυμι*. See Buttm. *Complete Gr. Gr.* § 112. *Obs.* 19.

τλῆναι, (*to endure, bear,*) *ἔτλην*, *τλῆναι*, *τλαίην*, *τλῆθι*, (§ 110, 6.) *fut.* *τλήσομαι*, *perf.* *τέτληκα*.

From this *perf.* are again made, according to § 110, 10, the forms *τέτλαμεν*, &c. *τετλάναι*, *opt.* *τετλαίην*, *imper.* *τέτλαθι*, and the Ionic *part.* *τετληώς*, but all of them only in poets and in the *pres.* tense.—There is an Epic collateral form *aor.* 1. *ἐτάλασα* : the *pres.* tense was supplied by *ἀνέχομαι* or *ὑπομένω*.

ΤΜ—, see *τέμνω* and *τέτμω*. | *τμήγω*, see *τέμνω*.

τορέω, (*I pierce,*) *ἔτορον*, (§ 96. *Obs.* 5.) a defective *aor.*, compare *τιτρώσκω*.—In the kindred sense of *penetrating, having a clear loud sound*, we meet with the *fut.* *τετορήσω*, and the *pres.* *τορεύω* in Aristoph.

τόσσαι, an *aor.* the same with *τυχεῖν*, of which Pind. *Pyth.* 3, 48. 4, 43. 10, 52, has the *part.* *τόσσας*, and the compounds *ἐπέτοσσε*, *ἐπιτόσσας*.

τραπείω, see *τέρπω*.

τρέπω, (*I turn,*) see about *τέτροφα* and *τέτραφα*, § 97. p. 149.

τρέφω, (*I nourish,*) *fut.* *θρέψω*, (§ 18, 2.) *perf.* *τέτροφα*, *perf. pass.* *τέθραμμαι*, *τεθράφθαι*, (*τετράφθαι* is incorrect,) *aor. pass.* *ἐτράφην*, more rarely *ἐθρέφθην*. *Verbal adj.* *θρεπτός*.—MED.

In the old language *τρέφω* had also the *immediative* (§ 113, 2.) signif. *to grow thick, strong, tall*, and the *pass.* has the same meaning ; hence the *aor.* 2. *act.* and the *aor.* 2. *pass.* are used in Homer indifferently one for the other, *ex. gr.* *ἔτραφε*, the same with *ἐτράφη* and *τραφέμεν*, (*τραφεῖν*,) the same with the usual *τραφῆναι*, see Buttm. *Complete Gr. Gr.* : *τέτροφα* has both signif. (see the *Note* to § 97. p. 149.)

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[54] The statement that the *ι* in the conjugation of *τίσω* is short in *ἔτισα* from *τίνω*, proceeds from ignorance of the comic metre in Aristoph. *Eccl.* 45. *Vesp.* 1424. where the *ι* makes an anapæst.

τρέχω, (*I run*,) less commonly takes its tenses from itself: *θρέξομαι*, *ἔθρεξα*, (§ 18, 2.) more generally from ΔΡΕΜΩ, *aor.* *ἔδραμον*, *fut.* *δραμοῦμαι*, *perf.* *δεδράμηκα*, (see § 111, 3.) Epic *δέδρομα*.

ΤΡΥΦ—, see *θρύπτω*.

τρύχω, (*I rub to pieces, consume*,) forms its tenses from the less common *τρυχόω*, *ἐτρύχωσα*, *τετρυχωμένος*, &c.

τρώγω, (*I eat*,) *fut.* *τρώξομαι*, *aor.* *ἔτραγον* (from ΤΡΗΓΩ).

τυγχάνω, *τετυκεῖν*, see *τεύχω*.

τύπτω, (*I strike*,) has with the Attics commonly *τυπτήσω*, *τετύπτημαι*, *τυπτητέος*, *aor. pass.* *ἐτύπην*.—MED.

τύφω, (*I raise a smoke, set on fire*,) *fut.* *θύψω*, &c. (§ 18, 2.) *aor. pass.* *ἐτύφην*.

Υ.

ὑπισχνέομαι, see *ἔχω*.

Φ.

ΦΑΓ—, see *ἐσθίω*.

φαίνω, (intrans. *I shine*, trans. *I show*,) *aor.* *ἔφηνα*, *perf.* 1. *πέφαγκα*, *pass.* *φαίνομαι* with *aor.* 1. *ἐφάνθην*, *I am shown*.—MED. The *pass.* *φαίνομαι* also signifies *I shine, appear*, *aor.* 2. *ἐφάνην*, *fut.* *φανοῦμαι*, and with *perf.* 2. *πέφηνα* (see § 113. *Obs.* 3). The Homeric iterative *φάνεσκε* (*shone, appeared*) is rather anomalously formed from the *pass.* *ἐφάνην*. Homer has also *φάανθεν* for *ἐφάνθησαν*, in the sense of *shining*: compare *κραίνω*.

ΦΑ—, *φάσκω*, see *φημὶ*, (§ 109, 1.) *φαίνω* and ΦΕΝΩ. Homer's *πεφήσομαι* belongs sometimes to *φαίνω* and sometimes to ΦΕΝΩ, *I shall shine* or *be killed*.

ΦΕΝΩ, see *πέφνον*.

φέρω, (*I carry, bear*,) has its tenses from quite different roots, *fut.* *οἴσω*, and an *aoristic imper.* *οἶσε*, about which see § 96, 9—further *aor.* 1. *ἤνεγκα*, *aor.* 2. *ἤνεγκον*: from the former are used especially the *indic.* and those terminations of the *imper.* which have the *α*, and from the latter chiefly the *infin.* and *part. perf.* *ἐνήνοχα*, (compare § 97. *Obs.* 1, 2.) *perf. pass.* *ἐνήνεγμαι*, *aor. pass.* *ἠνέχθην*, *fut. pass.* *ἐνεχθήσομαι* or *οἰσθήσομαι*. *Verbal adj.* *οἰστέος*, *οἰστὸς* (poetically *φερτός*).—MED.

The Ionians have *aor.* *ἤνεικα*, *ἐνεῖκαι*, *pass.* *ἠνείχθην*. The theme *ἐνείκω* occurs as a *pres.* in Hesiod, A. 440 (*συνενείκεται*). Ἐνεγκεῖν is erroneously considered as a compound with *εν*: it is like *ἤγαγον*, *ἀλαλκεῖν*, &c. (§ 85. *Obs.* 2.) a *redupl.* of ΕΓΚΩ, of which again ΕΝΕΚΩ, ΕΝΕΙΚΩ, are lengthenings (like ΑΛΚΩ, ΑΛΕΚΩ).—See Buttm. *Lexilogus*, I. 63, 23. Homer has in the *imper. pl.* *φέρτε*.—See about *φορεῖν*, § 112, 9, and about *φορῆναι*, § 105. *Obs.* 16. There are a few other rare forms derived from *οἴσω*, viz. *infin. aor.* 1. *ἀνῶσαι* and the *verbal adj.* *ἀνώϊστος* in Herod. (1, 157. 6, 66.) where the *ω* is not grammatically correct; and the *perf.* *προοῖσται* in Lucian *Paras.* 2., of which the diphthong *οι*, unchanged by the *augment*, rests on § 84. *Obs.* 2. *φρέω*, see particularly below.

φεύγω, (*I flee, escape,*) *fut.* φεύξομαι and φευξοῦμαι, *aor.* ἔφυγον, *perf.* πέφευγα. *Verbal adj.* φευκτέος, φευκτὸς (φυκτὸς, Hom.).

Homer has also the *part. perf. pass.* πεφυγμένος in an *act.* sense, *escaped;* and a *part. perf.* πεφυζότες, (compare φῦζα, *flight,*) *fugitives.*

φθάνω, (*I do previously to another, anticipate,*) see about the quantity of the *a*, § 112. *Obs.* 8. *aor.* 1. ἔφθᾰσα and *aor.* 2. ἔφθην, φθῶ, φθῆναι, φθὰς, (*med.* Epic φθάμενος,) § 110, 6. *fut.* φθήσομαι, *perf.* ἔφθᾰκα.

There is *Il.* κ. 346. παραφθαίησι, an uncommon form of the *opt.* for -αίη. Buttm. *Complete Gr. Gr.* I. 537. *Note.*

φθείρω, *I spoil,* trans. is regular; but the *perf.* 2. ἔφθορα, διέφθορα, has, with the Ionians and the later writers, the signif. *I am spoiled,* Attic *have spoiled,* the same with ἔφθαρκα.

Homer has the *fut.* φθέρσω : *fut.* 2. *med.* διαφθαρέομαι, intrans. with the Ionians.

φθίω, in this form is merely an Homeric *verb* with transitive and intrans. signif. *to waste, destroy,* (*Il.* σ. 466.) *perish* (*Od.* β. 368). The other forms are more in use, yet, on the whole, more poetical. Φθίσω and ἔφθισα are merely transitive. But the derivative

Pres. tense φθίνω

is commonly intrans., and takes its tenses from the middle voice of φθίω, viz., *fut.* φθίσομαι, *perf.* ἔφθιμαι, *plusq.* ἐφθίμην, which latter form is at the same time a *syncopated aor.* (§ 110, 7.) and has therefore its own *moods: opt.* φθίμην, ῖο, ῖτο, (*Od.* κ. 51. λ. 330. See the *Note* to § 107. *Obs.* III. 6.) *infin.* φθίσθαι, *part.* φθίμενος, *conj.* φθίωμαι, shortened φθίομαι, φθίεται.

The ι in both φθίσω, &c. and the *pres.* φθίνω, (§ 112. *Obs.* 8.) is always long with the Ionians, and short with the Attics : ἔφθιμαι, &c. is constantly short.

φιλέω (*I love*). Instead of the regular *aor.* of this *verb*, Homer has also, with a long ι, the *medial* forms ἐφίλατο, *imper.* φῖλαι, (*deponens* of the simple form ΦΙΛΩ,) in which the ι is long, in consequence of the nature of the *aor.* See § 101, 4.

φράζω, (*I say, point out,*) has in the old poets an *aor.* πέφραδον, ἐπέφραδον, *infin.* πεφραδέειν, and a *perf. pass.* πέφραδμαι.

ῥέω, used only in compounds, ἐκφρεῖν, εἰσφρεῖν, διαφρεῖν, (*to let in, out, through,*) ῥήσω, &c. *imper.* εἴσφρες (§ 110, 6).—MED.

ῥίσσω, ῥίττω, (*I shudder,*) *fut.* ῥίξω, &c. *perf.* πέφρῑκα, from ΦΡΙΚΩ, (whence also the *subst.* φρῖκὴ, &c.) see § 92, 8, 2.

ΦΥΖ—, see φεύγω.

φύρω, (*I mix, knead,*) *fut.* old φύρσω, ἔφυρσα, commonly φυράσω, &c. Ion. φυρήσω, *perf. pass.* πέφυρμαι and πεφύραμαι.

φύω, (*I produce,*) φύσω, ἔφυσα. But the *perf.* πέφυκα, and the *aor.* 2. ἔφυν, φῦναι, *conj.* φῦω, *part.* φὺς, (§ 110, 6.) have a

pass. or *intrans.* signif. *to be produced, to arise,* for which there is in the *pres.* and *fut.* φύομαι, φύσομαι.

Un-Attic writers use instead of φῦναι, φὺς, &c. an *aor. pass.* φυῆναι, φυεὶς, &c.—See about the Homeric forms πεφύασι, πεφυὼς, § 97. *Obs.* 7. and about the *opt.* φύην, § 110. p. 225.

X.

χάζω, commonly χάζομαι, (*I give way,*) is regular, but has in Homer an *aor.* 2. with the *redupl.* and the change of χ into κ, κεκαδέσθαι. The *act.* κεκαδεῖν, (κεκαδὼν,) with a particular *fut.* κεκαδήσω, has in Homer a peculiar *transitive* signif. *to deprive of, bereave.*—(See κεκαδήσομαι in κήδω, and ἔχαδον in χανδάνω.)

χαίνω, see χάσκω.

χαίρω, (*I rejoice,*) *fut.* χαιρήσω, *aor.* (from the *pass.*) ἐχάρην, and from this again a *perf.* with a more intensive signif. of the *pres.* κεχάρηκα or κεχάρημαι (§ 111, 3).

Poets have also of the regular formation κέχαρμαι, *aor.* 1. *med.* ἐχηράμην, and *aor.* 2. with the *redupl.* κεχαρόμην. The *fut.* χαρήσομαι belongs to the later writers; Homer has κεχαρήσω and -ομαι.

χανδάνω, (*I contain, hold,*) *aor.* ἔχαδον, (§ 112, 13.) *perf.* κέχανδα, (the same with the *pres.*) *fut.* χείσομαι, (*Od.* σ. 17.) as if from ΧΕΝΔΩ (compare σπένδω σπείσω, and πέπονθα πείσομαι).

χάσκω, (*I gape wide, yawn,*) forms of the *pres.* tense χαίνω, which is not used by ancient writers, the *aor.* ἔχανον, *fut.* χανοῦμαι, *perf.* κέχηνα, *I am open, yawning.*

χέζω, *fut.* χεσοῦμαι, *aor.* ἔχεσα and ἔχεσον, *perf.* κέχοδα (§ 97, 4. a. c.).

χείσομαι, see χανδάνω.

χέω, (*I pour,*) *fut.* again χέω, χεῖς, χεῖ, *fut. med.* χέομαι, (see Buttm. *Compl. Gr. Gr.*, and above § 95. *Obs.* 8.) *aor.* 1. ἔχεα, (§ 96. *Obs.* 1.) ἔχεας, ἔχεε(ν), *infin.* χέαι, *imper.* χέον, χεάτω, &c. *perf.* κέχῠκα, *perf. pass.* κέχῠμαι, *aor. pass.* ἐχύθην (§ 98. *Obs.* 4).—MED.

The forms χεύσω, ἔχευσα, are unusual, though they were the primitive ones, as appears from the *subst.* χεῦμα, and the forms ἐχύθην, ἔχευα, &c.—See § 95. *Obs.* 12. *Note.*

The Epics have the *aor.* ἔχευα, (of which the *conj.* χεύω becomes a *fut.*, *Od.* β. 222. see § 139. *Obs.* 1. 1. 4.) *syncopated aor. pass.* ἐχύμην, &c. (§ 110, 7).

χραισμεῖν, (*to aid, help,*) ἔχραισμον, a defective *aor.*, whence came again χραισμήσω, ἐχραίσμησα (§ 111, 3).

χράω. There are of this *verb* five different formations with dif-

ferent signif.; all of them with the contraction commonly *η*, *Ionic* (contrary to analogy) *ᾱ*.

1.) χράω, (*I deliver oracles,*) is regular, χρήσω, &c. *pass.* κέχρησμαι, ἐχρήσθην.—See the contraction in *η* in Soph. *El.* 35. *Œd. C.* 87.

2.) κίχρημι, (*I lend,*) follows ἵστημι, χρήσω, ἔχρησα, &c. MED. κίχραμαι, (*I borrow,*) χρήσομαι.

3.) χράομαι, (*I am in need of, employ,*) χρῇ (2 *sing.*), χρῆται, χρῆσθαι, &c.: the rest is regular, *aor.* ἐχρησάμην, *perf.* κέχρημαι[55]. *Verbal adj.* χρηστέον, χρηστός.

See § 105. *Obs.* 8. and 15, about the Ionic forms of the *pres.* and *imperf.* being sometimes with *α*, and sometimes with ε.

4.) χρή, (*it is necessary*, Lat. *oportet,*) is impersonal, and conforms partly to the *verbs* in μι, *infin.* χρῆναι, *opt.* χρείη, *conj.* χρῇ, *part.* (τὸ) χρεών[56], *imperf.* ἐχρῆν[57] or χρῆν, (never ἔχρη,) *fut.* χρήσει.

5.) ἀπόχρη, (*it is sufficient,*) un-Attic ἀποχρᾷ, *pl.* ἀποχρῶσιν, *infin.* ἀποχρῆν, *part.* ἀποχρῶν, ῶσα, ῶν, *imperf.* ἀπέχρη, *fut.* ἀποχρήσει, &c.

χρώννυμι, (*I dye, color,*) *fut.* χρώσω, &c. (§ 112, 14.) *perf. pass.* κέχρωσμαι.

χώννυμι, (*I heap up earth, make a bank or mole,* § 112, 14.) is regular in the old writers: χόω, *infin.* χοῦν, χώσω, &c. *perf. pass.* κέχωσμαι.

This *verb* must not be mistaken for the Epic χώομαι, (*I am angry,*) ἐχωσάμην.

Ψ.

ψάω, see § 105. *Obs.* 5.

ψύχω—ἐψύγην, see § 100. *Obs.* 8.

Ω.

ὠθέω, (*I push,*) has the syllabic *augment* according to § 84. *Obs.* 5. (ἐώθουν,) *fut.* ὠθήσω, and (from ΩΘΩ) ὤσω—ἔωσα, ὦσαι, ἔωσμαι, &c.

ὠνέομαι, (*I buy,*) has likewise the syllabic *augm.* ἐωνούμην, &c. But instead of employing its own *aor.* (ἐωνησάμην, ὠνησάμην,) Attic writers used the forms ἐπριάμην, πρίασθαι, &c. which see above.

[55] This *perf.* is used by the Epics in the sense of *I want.*

[56] See about this *part.* § 57, 3. As this impersonal verb evidently comes from χράω, this *part.* is explained by the Ionic conversion of *αο* into *εω*, (§ 27. *Obs.* 10.) but the accentuation must be noticed as very anomalous; and since the Ionians changed in general the verbs in *αω* into *εω*, this accounts for the ε in χρείη (compare πίμπλημι).

[57] This anomalous accentuation, instead of ἔχρην, (§ 12, 2. a. and *Obs.* 1. to § 103.) rests on ancient custom.

§ 115.—*Of the Particles.*

1. The *particles* are called in Latin *inflexibles*, because they admit neither declension nor conjugation. Whatever regards their formation and derivation belongs to the chapter *On the Formation of Words*. There are, however, some particulars intimately connected with the inflection of other parts of speech, or pointing at some reciprocal bearings among the *particles* themselves, (as comparison and correlativeness,) or little variations occasioned by construction and euphony, which are better treated separately, being in some degree analogous to what is called inflection in general. They are therefore brought here under a distinct point of view.

2. We first separate from the *particles* in general the *prepositions*, viz., the following eighteen:—

ἀμφὶ, ἀνὰ, ἀντὶ, ἀπὸ, διὰ, εἰς, ἐν, ἐξ, ἐπὶ, κατὰ, μετὰ, παρὰ, περὶ, πρὸ, πρὸς, σὺν, ὑπὲρ, ὑπὸ,

which have always been especially considered as the *prepositions* of the Greek language, and which we shall denominate the *old prep.* They alone form *compound verbs* in a simple and regular manner, which is not the case with other *particles*, which are also *prep.*, as ἄνευ, ἕνεκα, ἐγγὺς, ὡς, (*at*,) &c. Whatever concerns these old *prep.* with regard to form, will be stated along with the other *particles;* but their combination with the *casus* is elucidated in the *Syntax*, § 147.

3. The most general *adverbial* form in Greek is the termination ως, which may be considered as a part of the inflection of *adjectives;* for it occurs only in *adj.* and *participles*, and there are very few *adj.* from which this form could not be derived. It is perfectly tantamount to the termination of the cases, and we need only change the final ος of either *nomin.* or *gen.* into ως, observing at the same time that, whenever the end-syllable ος of the *nomin.* has the accent, the termination ως of the *adv.* retains the accent, which becomes a circumflex. For instance,

φίλος φίλως, σοφὸς σοφῶς,

σώφρων, (σώφρονος,) σωφρόνως, χαρίεις, εντος, χαριέντως, εὐθὺς, έος, εὐθέως, *part.* λυσιτελῶν, (*serviceable*,) οῦντος, λυσιτελούντως,

ἀληθὴς, έος, contr. οῦς, ἀληθέως, contr. ἀληθῶς.

Obs. 1. All *adv.* derived from *adj.* in ης, εος, should properly have a circumflex on the syllable ως as being a contraction of έως into ως. Some, however, are *paroxytona*,

and formed from the *nomin.*, which has the same accent without any contraction, *ex. gr.* εὐήθης, εὐήθως, compare § 121, 9, 1. and above § 49. *Obs.* 4. *Adverbs* made of *adj.* in -νοος -νους have the accent after the same analogy, as the *adj.* in their declension (§ 36. *Obs.*); thus from ἔνους—ἐνόως ἔνως, but agreeably to the following *Obs.* better ἐνοϊκῶς.

Obs. 2. *Adj.* of one termination, which, as it were, waver between *subst.* and *adj.*, take first the usual termination of *adj.* to form the *adv.* in ως, *ex. gr.* νομαδικῶς, βλακικῶς. Compare § 63. *Obs.* 3. and the *Note* to § 66.

4. Particular cases and forms of *nouns* frequently supply, by virtue of a power to be explained in the *Syntax*, and by an ellipsis, the place of *particles*, and when such a form occurs rather frequently, it passes altogether for an *adv.*; *ex. gr.* the *dat.*

κομιδῇ, properly *with care*, hence *very much*;
σπουδῇ, — *with diligence, difficulty*, hence *hardly, scarcely*,

beside a number of *adj. feminine*, where originally the *dat.* ὁδῷ from ἡ ὁδὸς, *the way* or *manner*, was understood; *ex. gr.*

πεζῇ, *on foot*, κοινῇ *jointly*, ἰδίᾳ, PRIVATIM, *privately*, δημοσίᾳ, PUBLICE, *publicly*; and the like. Compare in the following §, *Obs.* 7. ἄλλῃ, and the like.

—the *Accus.*

ἀρχὴν and τὴν ἀρχὴν, properly, *in the beginning, outset*, hence *wholly*,

προῖκα, GRATIS, *without compensation*, (from προὶξ, *a gift*,) μακρὰν, (ὁδὸν,) *far, far off.*

See also *Obs.* 3.—The *neuter* of an *adj.* is also an *adverbial accus.*, when in the *sing.* or *pl.* it supplies the place of an *adverb.* But excepting the *compar.* and *superl.*, of which we shall treat presently, this is chiefly peculiar to poets, (see § 128. *Obs.* 4.) and there are also a few *adj.*, which are used *adverbially* in the *neut. gender* in prose; such are, for instance, ταχὺ, *quickly*, μικρὸν, or μικρὰ, *little.*

Obs. 3. There are many *particles* which originated in this manner, whose radical *noun* is not in use, or used only by poets. *Datives* of this kind are written without the ι *subscript*; *ex. gr.* εἰκῇ, *in vain*, διχῇ, *doubly*, compare the following §. Of this kind are also the *gen.* ἑξῆς, *in order*, ἀγχοῦ, *near*, ὁμοῦ, *together* (*adj.* ὁμὸς with the Epics); the *neuters* πλησίον, *near*, (*adj.* πλησίος with poets,) σήμερον, *to-day*, αὔριον, *to-morrow*; and especially several in α, like μάλα, κάρτα, *greatly*, δίχα, *separately*, τάχα, *quickly, perhaps*; and many more.

Obs. 4. If beside the *neuters* εὐθὺ and ἰθὺ, we also meet with εὐθὺς and ἰθὺς as *adverbs*, (see § 117, 1.) it is only accidentally that the latter form is identical with the *nomin. masc.* of the *adj.*, and in these words as well as in ἐγγὺς the ς is as much a part of the *adverbial* form, as it is in ἀμφὶς from ἀμφὶ, μέχρις for μέχρι, ἀτρέμας for ἀτρέμα.

Obs. 5. Some are cases of *nouns* preceded by a *prep.*; *ex. gr.*
παραχρῆμα, *immediately, on the spot,* (properly *at the thing itself,*)
καθὰ and καθάπερ, (for καθ' ἅ, καθ' ἅπερ,) *as,*
διὰ, (δι' ὅ,) *wherefore;* but διότι, (δι' ὅ, τι,) *because,* comes from διὰ τοῦτο, ὅτι—
προύργου, (for πρὸ ἔργου,) literally *for the benefit of the thing,* (see § 147. πρὸ,) that is, *for the purpose,*
and among these too there are some, of which the *noun* is not in use by itself, *ex. gr.* ἐξαίφνης, *suddenly.* Slight differences are to be observed in the spelling and accentuation of some compound expressions of this kind; *ex. gr.* ἐκποδὼν, *out of the way, aside,* (for ἐκ ποδῶν,) ἐμποδὼν, *in the way,* a *hindrance,* (this is at the same time contrary to syntax, instead of ἐν ποσὶν,) ἐπισχερὼ, (for —ῷ, from a *noun,* σχερὸς,) *in order, successively.*

5. With respect to the *degrees of comparison,* it is almost generally the case, that

the *neut. sing.* of the *compar.*, and
the *neut. pl.* of the *superl.*,

serve at the same time as *degrees of comparison* for the *adv.*; *ex. gr.* σοφώτερον ποιεῖς, *thou doest more wisely,* αἴσχιστα διετέλεσεν, *he lived most shamefully.* The *degrees of comparison* of the *adv.* are very seldom formed by annexing ως to the *degree of comparison* of the *adj.*, and when it is done, it is to heighten the expression; *ex. gr.* καλλιόνως is not merely *more beautifully,* but *in a much more beautiful way;* hence μεγάλως, *magnificently,* can have no other *comparative* than μειζόνως.

6. There is an old *adverbial* termination ω instead of ως, whence οὕτως and οὕτω (§ 26, 4). This termination is peculiar to *adverbs* derived from *adj.*, which are not in use, as ἄφνω, *suddenly;* ὀπίσω, *behind, backwards;* and also to some *adverbs* formed from *prep.* as ἔξω, *without, outwards,* ἔσω or εἴσω, ἄνω, κάτω, πρόσω and πόρρω[1]. These form their *degrees of comparison* in the same manner, ἀνωτέρω, ἀνωτάτω. And *degrees of comparison* are similarly formed in some other *particles; ex. gr.* ἄπο, (*far from,* § 117. *Obs.* 3.) ἀπωτάτω, (*very far off, most remote,*) ἔνδον, (*within,*) ἐνδοτάτω, ἑκὰς, (*afar,*) ἑκαστέρω, ἀγχοῦ, (*near,*) ἀγχοτάτω, μακρὰν, (*far off,*) μακροτέρω.

7. The analogy of *adj.* in the formation of the *degrees of comparison* is strictly followed in all *particles,* which are susceptible of *degrees of comparison* without being derived from any *adj.* in use; *ex. gr.* ἐγγὺς, (*near,*) ἐγγυτέρω or ἐγγύτερον, &c.—or ἔγγιον, ἔγγιστα, and they are liable to the same peculiarities and devia-

[1] These two *particles* and the intermediate Doric πόρσω are properly of the same signif., but in common use πρόσω means *before, in front,* and πόρρω, (πόρσω,) *at a distance, far.*

tions, which we have just noticed. (See *Obs.* 6.)—Compare in particular with the forms of § 67, 3. and § 68.

ἄγχι, (*near,*) ἄσσον, ἄγχιστα,
μάλα, (*greatly,*) μᾶλλον, μάλιστα,

and the following *adverbial* form of the *compar.* ἧσσων, (§ 68, 2.) viz.

ἧσσον, ἧττον, (*less,*) ἥκιστα (*the least*).

Obs. 6. We must also notice the peculiarities of the *degrees of comparison* in
πέρα, (§ 117, 1.) περαίτερω or περαίτερον,
πλησίον, πλησιαίτερον and -έστερον,
νύκτωρ, νυκτιαίτερον,
προύργου, προυργιαίτερον,
and from ἰθὺ (*straight-forward*) comes the Homeric ἰθύντατα (instead of ἰθύτατα, see § 114. p. 266. *Note*).—That some of these *adverbs,* on taking the *degrees of comparison,* become real *adj.,* has already been noticed above, § 69, 2. and the *Note.*

Obs. 7. Some *verbal* forms, by being in constant use in the popular language, were also converted into *particles,* and chiefly became *interjections.* We have already mentioned εἶεν p. 213. *Note*:—ὤφελον, see the *Anomalous* ὀφείλω (and below § 150, among the particular locutions):—τῇ, see the *Anomalous* TA:—ἰδοὺ, *lo!* see the *Anomalous* ὁράω:—there is an old *imper.* of similar signif. ἠνίδε, abbreviated ἠνὶ and ἦν:—ἄγε, φέρε, ἴθι, ἄγρει, signify all four, *come on, well!*—See also ἀμέλει, § 150. All these *imper.* generally retain the *sing.* form, even when addressed to many individuals, except ἴτε and ἀγρεῖτε.

Obs. 8. The *adv.* δεῦρο, *hither,* is also employed as an *imper.* for *come hither,* in which case it has a *pl.,* when addressed to many: δεῦτε, which is explained as an abbreviation of δεῦρ' ἴτε, which occurs in full, *ex. gr.* in Aristoph. *Eccl.* 882.

§ 116.—*Particulæ Correlativæ.*

(Compare § 79. the *Adjectives.*)

1. Some *localities* are expressed by means of annexed syllables: on the question

whence? by θεν, *ex. gr.* ἄλλοθεν, *from another place,*
whither? σε, — ἄλλοσε, *to another place,*
where? θι, — ἄλλοθι, *in another place.*

There are some differences in the vowel, which precede these terminations; they are best learned by practical observation; *ex. gr.* Ἀθήνηθεν, οὐρανόθεν, ἀγρόθι, *in the fields, country;* ποτέρωθι, *on which of the two sides?* ποτέρωσε, *to which of the two sides?* ἑτέρωθι, *on the other side.* Most of them keep the accent, where the radical word has it, or as near as possible. Only those in οθεν are generally *paroxytona; ex. gr.* πόντος ποντόθεν.

Obs. 1. But the derivatives of οἶκος, πᾶς, ἄλλος, ἔνδον, ἐκτὸς, as οἴκοθεν, πάντοσε, ἄλλοθι, ἔκτοθεν, follow the general rule.

2. The question *whither?* also admits the

enclitic δε

to be annexed to the word, and always close to the unaltered *accus., ex. gr.* οὐρανόνδε, *into heaven;* ἅλαδε, (from ἁλς,) *into the sea;* ἔρεβόσδε, from τὸ ἔρεβος, &c.

Obs. 2. In οἴκαδε, *homeward, to the house,* and φύγαδε, *to flight,* (φυγή,) the α comes from *accus.* of metaplastic forms of the 3 decl., as those in § 56. *Obs.* 8., and in

Ἀθήναζε, Θήβαζε,

the δ along with the σ of the *accus. pl.* is become a ζ (according to § 22. *Obs.* 2). There are, however, a few words which take the ζ without being in the *pl.*, as θύραζε, Ὀλυμπίαζε, χαμᾶζε, ἔραζε.

Obs. 3. Homer sometimes subjoins an *adj.* to the *accus.* in this form, *ex. gr.* Κώνδ' εὐναιομένην, (*Il.* ξ. 255.) and even repeats this local termination, as if it were the termination of a case in ὅνδε δόμονδε, (*to this house,*) from ὁς δόμος.—But when the same poet appends this δε to the *gen.* in ἄϊδόσδε, it is because this *gen.* generally is elliptical: εἰς ἄϊδος, viz. δόμον (§ 132. *Obs.* 9).

3. On the question *where?* the termination σιν or σι is annexed to several *names of cities,* viz. ησι when there is a consonant preceding, and ᾱσι in case of a vowel, and retaining the accent of the radical word, *ex. gr.*

Ἀθήνησι, Πλαταιᾶσιν, Ὀλυμπίᾶσι

(from Ἀθῆναι, Πλαταιαὶ, Ὀλυμπία[1]).—A few other words take the termination οι,

Ἰσθμοῖ, Πυθοῖ, Μεγαροῖ,

from Ἰσθμὸς, Πυθὼ, τὰ Μέγαρα. This termination always has the circumflex, except in οἴκοι, *at home*[2].

4. The following three *interrogatives* refer to the three *localities* stated above, viz.:

πόθεν; *whence?* ποῖ; *whither?* ποῦ; *where?*

of which the first only agrees in form with the terminations stated at 1 (with poets also πόθι and πόσε, see *Obs.* 4). But

[1] The termination ησι is very generally spelled with the ι *subscript,* and Ἀθήνῃσι is considered as the Ionic *dat.;* but the termination ασι shows that this way of spelling is incorrect. Yet these terminations certainly come originally from *datives pl.*, only that the form was altered for this special purpose in pronunciation, and applied also (like the termination αζε) to *nouns* in the *sing.* See the reverse of this in the following *Note.*—Ὀλυμπιάσι with a short α belongs to ἡ Ὀλυμπιάς.

[2] This termination is in Πυθὼ the real *dat.;* in the other words it is the somewhat altered *dat.* of the 2 decl., which was also applied to names in the *pl.* (Μέγαρα,) and even to other words, as ἐνταυθοῖ from ἐνταῦθα (see Text 6). These forms must, however, not be mistaken for *correlatives* of the following ποῖ, *whither,* though this very ἐνταυθοῖ sometimes actually answers the question *whither; ex. gr.* in Aristoph. *Lys.* 568. *Plut.* 608; and we must recollect that in the common language the *correlatives* of the different questions in general are easily confounded one with the other. See the *Note* to Soph. *Philoct.* 481. and about ἐνταυθοῖ, Buttm. *Compl. Gr. Gr.* § 116. *Obs.* 23.

these and some other *interrogatives*, of which the most usual are

πότε ; and πηνίκα ; *when ?*
πῶς ; *how ?*
πῆ ; *in what direction ? in what manner ?*

stand with their immediate *correlatives*, (*indefinitum, demonstrativum, relativum,*) again in the same analogy, which we observed above § 79. with regard to the *correlative adj.*

Interrog.	*Indef.* all enclitics	*Demonstr.*	*Relat.* simpl.	compos.
πότε ;	ποτὲ,	τότε,	ὅτε,	—ὁπότε,
ποῦ ;	ποὺ,	—	οὗ,	—ὅπου,
ποῖ ;	ποὶ,	—	οἷ,	—ὅποι,
πόθεν ;	ποθὲν,	τόθεν,	ὅθεν,	—ὁπόθεν,
πῶς ;	πὼς,	τὼς,	ὡς,	—ὅπως,
πῆ ;	πὴ,	τῇ,	ᾗ,	—ὅπῃ,[3]
πηνίκα ;	—	τηνίκα,	ἡνίκα,	—ὁπηνίκα.

Their signif. are supplied by the analogy of § 79 ; for instance, ποτὲ, *once*, ποθὲν, *from any place whatever*, &c.—And in the same way as the *artic. postpos.* ὃς, independently of ὅστις, is also strengthened by περ (ὅσπερ, &c.). Several *relatives* of this kind add περ for the like purpose : ὥσπερ, ᾗπερ, οὗπερ.

Obs. 4. Of the poetical forms we will only just mention (for ποῦ, &c.)
πόθι, ποθὶ, τόθι, ὅθι and ὁπόθι.
and (for ποῖ and ὅποι)—πόσε, ὁπόσε, which forms are analogous to their particular *correlatives* (Text 1).

5. The *demonstratives* in this table are the primitive simple ones, like ὁ, ἡ, τὸ, among the *adjectives ;* but τότε, *then, at that time,* is the only one in common use ; the others occur merely in some particular locutions, or in poetry. Sometimes we also meet with ὣς as a more uncommon *demonstrative* instead of τώς : it then takes the acute accent, to distinguish it from the *relative* ὡς.

6. But there are some other *demonstratives*, which, instead of τ, have a very different root, and particular meaning :

ἐκεῖ, (poetically ἐκεῖθι,) *there*, ἐκεῖθεν, *thence*, ἐκεῖσε, *thither*, answering the *interrogatives* ποῦ, πόθεν, and ποῖ, (Ion. and poetical ; also κεῖθι, κεῖθεν, κεῖσε :)
δεῦρο, *hither*, answering the *interr.* πότε ;

[3] See about the ι *subscript* in these instances, *Obs.* 8.

To which must be added the following two,

ἔνθα, here, there, ἔνθεν, thence,

which are at the same time *relatives* synonymous with *οὗ* and *ὅθεν*, and commonly used in prose.

7. Of the *demonstrative adverbial* forms, which we have mentioned, there are five susceptible of being strengthened in the way stated above in § 79, 5. whence are derived the *demonstratives* generally used in prose, in the following manner, (compare § 14. *Obs.* 3. with regard to their accentuation,)

τηνίκα,	*τηνικάδε,*	*τηνικαῦτα.*
ἔνθα,	*ἐνθάδε,*[4]	*ἐνθαῦτα Ion., ἐνταῦθα Att.*
ἔνθεν,	*ἐνθένδε,*	*ἐνθεῦτεν Ion., ἐντεῦθεν Att.*
τῇ,	*τῇδε,*	*ταύτῃ.*
ὡς,	*ὧδε,*	*οὕτως*, or *οὕτω.*

See about the two last series *Obs.* 7.

8. Part of these *demonstrative adverbial* forms take moreover the *ι demonstrativum*, (§ 80. *Obs.* 3.)

for instance,

οὑτωσὶ from *οὑτωσὶν*, (see § 80. *Obs.* 3.)
ἐντευθενὶ, ἐνθαδὶ, ὡδὶ,
δευρὶ from *δεῦρο, νυνὶ* from *νῦν.*

However *ἐνταῦθα*, in this respect, forms, besides *ἐνταυθὶ*, more commonly *ἐνταυθοῖ*, see the *Note* p. 294.

9. The *relative adverbial* forms, (like the *adj.*, § 80.) to generalize their signif. more intensely, annex

οὖν and *δήποτε,*

for instance, *ὁπουοῦν, wheresoever, wherever, ὁπωσοῦν*, (and with the insertion of *τι, ὁπωστιοῦν,*) *ὁπουδήποτε*, &c.

Obs. 5. In the same way as the corresponding *adj.* § 79. form other *correlatives* by adding their characteristic terminations to other general expressions, (as *ἀλλοῖος, μαντοῖος*, &c. § 79. *Obs.* 2.) so do the *adverbs; ex. gr. ἄλλοτε, at another time, ἄλλῃ,* (on the question *πῇ,*) *in another way* or *manner*, &c. *πάντως, πάντῃ,* (as responsive to *πῶς, πῇ,*) *in every way, entirely*, &c. *αὐτοῦ, αὐτόθι,* (answering to *ποῦ, πόθι,*) *in that place, there*, &c. But the *adverbs* derived from *ἄλλος, πολὺς, πᾶς*, and *ἕκαστος*, are commonly strengthened by the insertion of the letters *αχ*, for instance,

ἀλλαχοῦ, elsewhere, πανταχοῦ, πολλαχοῦ, in all, in many places,
ἑκασταχόθεν, from every side, ἀλλαχῇ, &c.

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[4] This *demonstrative δε* must not be confounded with the *δε* which answers the question *whither*, (see above 2.) though the ancient authors themselves have sometimes been guilty of this confusion even in the very word *ἐνθάδε*. See the *Note* to Soph. *Philoct.* 481.

Obs. 6. There are likewise *negatives* made of most of these forms: from πότε, πῶς, and τίς, by a mere juxtaposition,

οὔποτε, μήποτε, *never*, οὔπως, μήπως, *in no way, by no means.*

These last forms in Homer throw the σ off before a consonant, (οὔπω, μήπω, *Il.* γ. 306. ρ. 422.) and must, in that case, not be confounded with the *particle of time* πὼ (οὔπω, μήπω, *not yet*). But the *negatives* are more generally derived from the old *adj.* οὐδαμὸς, μηδαμὸς, *none.*

οὐδαμῶς, *by no means, not at all*, οὐδαμῇ, οὐδαμοῦ, οὐδαμόθεν, &c.

Obs. 7. The simple *demonstrative* and *relative* forms are obviously derived from the *artic. præpos.* and *postpos.*, of which they partly are real cases, τῇ, ᾗ, οὗ, and οἷ for ᾧ, (compare the 2d *Note* to § 116. p. 294.) but the others are *adverbial* derivations from them, for just as ὡς, ὣς, and τὼς, are *adverbs of quality* derived from ὅς, ὁ, τὸ, so are ὅθεν, ὅτε, formed from them with other terminations[5]. The forms ταύτῃ, τῇδε, οὕτως, ἄλλῃ, ἄλλως, derived directly from other *pronouns*, and οὕτω, ὧδε, (from ὅδε,) have the *adverbial* form ω for ως. To answer the *interrogatives* πῇ and πῶς, ἐκεῖνος gives ἐκείνῃ and ἐκείνως. The forms ποῦ, πῇ, πῶς, &c. and others, of which there is no *nomin.* occurring, as πάντῃ, πανταχοῦ, &c. follow the analogy of the others.

Obs. 8. The *iota subscript* should properly not be placed under η, according to § 115. *Obs.* 3. in those forms of which there is no real *nomin.* as the radical word; therefore it should be πῆ, ὅπη, πάντη, ἀλλαχῆ, but ᾗ, τῇ, ταύτῃ, ἄλλῃ. The former, however, are frequently written like the latter for the sake of uniformity.

Obs. 9. Whenever the forms τότε and ὅτε occur twice (and sometimes even only once,) for ποτὲ——ποτὲ—*sometimes*——*sometimes*—(§ 149.) they are accented τοτὲ —, ὁτὲ—.

Obs. 10. *Dialects.* a.) The Epics double the π for the sake of the metre in ὅππως, ὁππότε, &c.

b.) the Ionians substitute a κ in all the above forms for the π, for instance, κῶς, κοῦ, ὅκως, ὀκόθεν, οὔκω, see § 16. *Obs.* 1. c.

c.) the Dorians have for πότε, ὅτε, &c.—πόκα, ὅκα, &c.—*ibid.*

d.) the Poets have the shortened form θε, *ex. gr.* ἄλλοθε, ἔκτοσθε.

e.) instead of ᾗ there is an Epic form ᾗχι or ἦχι.

f.) τείως, εἴως, are Epic forms for τέως, ἕως, whence follows that τεῖος and εἶος must be read in all those verses of *Hom.* where τέως and ἕως are met with in a *Trochaius.*

§ 117.—*Mutability of some other Particles.*

A. *In the Letters.*

1. There are some steady rules for varying οὐ, οὐκ, οὐχ, and ἐξ, ἐκ, according to § 26. for euphony's sake; and some particles end for the same reason in a moveable ν or ς. This is sometimes attended with a difference in the signif. Of this kind are

πέραν, (*trans,*) *beyond,* chiefly of rivers and waters;—but πέρα, (*ultra,*) *over, across, farther,* where the object is

[5] Compare the *gen.* of the same terminations in some *pronouns* with the termination θον: see § 72. *Obs.* 6, 5.

considered as a *limit* or *boundary*. Both are *preposition* and *adverb:* see Buttm. *Lexilogus*, II. 69.

ἀντικρὺ and ἄντικρυς (with a different accent). Homer uses the first form in all signif. indiscriminately; but with respect to the Attics the grammarians state it as a rule that ἀντικρὺ is employed only in the physical sense *over-against, straight-forward*, but ἄντικρυς, in the figurative sense, *straight-forward, without any ceremony*, &c. But there are numbers of contrary examples each way. See Buttm. *Compl. Gr. Gr.*

εὐθὺς and εὐθὺ (see § 115. *Obs.* 4). As *adverb of time*, (*immediately,*) εὐθὺς alone is used; but as *adverb of place*, (*straight-forward, directly to,*) commonly εὐθύ, (*ex. gr.* εὐθὺ Λυκείου, εὐθὺ Ἐφέσου,) but before a vowel rarely εὐθὺς (Eurip. *Hipp.* 1197). The Ionic forms ἰθύς, ἰθύ, are used indifferently, and barely as *adverbs of place.*

2. The following varieties take place, without any difference in the signif.; they belong to the Attic poets, or are used by them, though Ionic forms :—

ἐάν, ἤν, ἄν, *if*, (see § 139. A. 2.): the *α* is long in ἐάν and ἄν.

σήμερον, *Att.* τήμερον, *to-day*, χθὲς and ἐχθὲς, *yesterday.*

σὺν, anciently ξὺν, *with*, εἰς, Ion. ἐς, *in.*

ἐν, Ion. ἐνὶ, *in*, see below 3.

ἀεὶ, Ion. and poet. αἰεὶ and αἰὲν, *always.*

ἕνεκα, or ἕνεκεν, (the latter even before a consonant, *ex. gr.* Xen. *Hier.* 3, 4, 5, 1.) Ion. εἵνεκα, εἵνεκεν, *on account of.*

ἔπειτα, Ion. ἔπειτεν, *afterwards.*

ὅτι, in the popular language, (Aristoph.) and ὁτιὴ, *because*, compare § 77. *Obs.* 2.

instead of οὔ, *not, no*, and ναὶ, *yes*, the Attics emphatically use οὐχὶ, (Ion. οὐκὶ,) ναίχι, § 11. *Obs.* 2.

Obs. 1. There are some other *varieties in the dialects:*

for πρὸς, (*to, at,*) anciently προτὶ, *Dor.* ποτὶ, for μετὰ, (*with*, &c.) Æol. πεδὰ,

for οὖν, (*therefore,*) Dor. and Ion. ὦν,

for αὖθις, (*again,*) Ion. αὖτις,

for κὲ, κὲν, (an *enclitic particle* used by Poets instead of ἄν, § 139,) Dor. κᾶ,

for γὲ, (*at least,*) Dor. γᾶ,

for εἰ, (*if,*) Dor. αἰ, which the Epics also use, but only in αἴ κε, αἰ γὰρ, and αἴθε.

There are besides some Epic forms ἠὲ for ἤ, (*or, than,*)—ἐπειὴ for ἐπειδὴ, (*as, since,*)—εἶν, εἶνὶ, for ἐν or ἐνί.

A few *prepositions*, especially παρὰ and ὑπὸ, take, in the old poets, the termination αι instead of α and ο, παραὶ, ὑπαί.

See some other dialectic varieties in the preceding *Section*.

Obs. 2. The *conjunction* ἄρα, and the *prepositions* παρὰ and ἀνὰ, with the Dorians and Epics frequently throw off the vowel even before a consonant, ἂρ, πἀρ, ἂν, (or ἀν,) *ex. gr.*

οὔτ' ἂρ φρένας, πἀρ θεῷ, ἂν δέ.

When in this case ἂν comes before a labial letter, the old practice is to write, instead of ἂν πέλαγος, ἂν μέγα, and the like

ἀμπέλαγος, ἀμμέγα :

see § 25. *Obs.* 4. The same *apocope* takes place with the *prep.* κατὰ, but as no word can end with a τ, this prep. is closely joined to the following words, and constantly converts the τ into the following consonant, which consequently is doubled, or if it be an *aspirata*, (according to § 21, 3.) with the kindred *tenuis* before, thus,

καττὸν, καδδὲ, καμμὲν, καγγόνυ[1], καπφάλαρα,

for κατὰ τὸν, κατὰ δὲ, κατὰ μὲν, κατὰ γόνυ, κατὰ φάλαρα, &c.

The Doric ποτὶ (for πρὸς) does the same, but merely before another τ, *ex. gr.* ποττὸν, for ποτὶ τόν[2]. All these changes also take place in the compounds, as :

παρθέμενοι, παρστᾶσα,

ἀνστάντες, ἀννείμῃ, ἀλλέξαι, ἀγξηραίνω,

καττανύσαι, κατθανεῖν, καββὰς, κακκείοντες, κάλλιπον,

καμμύω, καννεύσας, κάππεσε, καῤῥέζω, κακχεῦαι, and on account of the meeting of three consonants κάκτανε, κάσχεθε, for κάκκτανε, κάσσχεθε,

and the *prep.* ἀπὸ and ὑπὸ are abbreviated in the same manner in compounds, but only rarely and merely before kindred consonants, ἀππέμπειν, ὑββάλλειν.

B.—*Mutability of the Accent.*

3. Several dissyllabic *prep.*, which have the accent on the final syllable, as παρὰ, ἀπὸ, περὶ, &c., draw the accent back in the following two instances :—

1.) When in the

Anastrophe[3],

they stand behind the *noun*, which they govern, *ex. gr.*

τούτου πέρι, for περὶ τούτου,

θεῶν ἄπο, for ἀπὸ θεῶν :

the *prep.* ἀμφὶ, ἀντὶ, διὰ, and ἀνὰ, are, however, excepted;

2. When they are employed instead of compounds with the verb εἶναι; or rather, when, this *verb* being omitted, they

[1] It follows of course that, in this single instance, γγ is not pronounced like *ng*, but like *gg*.

[2] Many modern editors write separately ἀμ πέλαγος, κἀδ δὲ, κἀμ μὲν, κἀγ γόνυ, πὀτ τὸν, and so on ; whereby writing separates what pronunciation combines. If we wish for consistency, we must, since we part the ΕΜΠΥΡΙ of the ancients into ἐν πυρὶ, write also ἂν πέλαγος. But then κἀτ δὲ follows of course, and this is objectionable. It is therefore better to write καδδὲ, καττὸν, and the like, as we write θοἰμάτιον, οὐπὶ, ἐγῷδα, and the like.

[3] This denomination was already equivocal among the ancients, since it was used for the withdrawing of the accent in both the instances stated. See Buttm. *Compl. Gr. Gr.*

stand alone as *adverbs*, in which case the common language also has the Ionic ἐνὶ instead of ἐν, *ex. gr.*

ἐγὼ πάρα for πάρειμι,
ἔπι, ἔνι, ὕπο, for ἔπεστιν, &c.

to which belongs also ἄνα for ἀνάστηθι, *up! up!*

Obs. 3. Strict critics accent the *prep.* in the same way, even when they come in poetry after the *verb*; *ex. gr.* λούσῃ ἄπο for ἀπολούσῃ, and when they attend the *verb* as an *adverb*, *ex. gr.* πέρι, *very, pre-eminently.* We likewise write ἄπο, when this *prep.* does not merely signify *from*, but *severed from, at a distance from* (compare § 115, 6). There is, however, as yet no uniformity in our editions in this respect, or with regard to the exceptions stated above. Another rule is that, when in the anastrophe the *prep.* is elided, it is not to have any accent whatever; θεῶν ἀπ'—not θεῶν ἄπ'—but not in the second instance, *ex. gr.* οὐ γὰρ ἔπ' ἀνὴρ (for ἔπεστιν). See the mutability of the accent in monosyllabic *prep.* § 147. *Obs.* 13. and about ἐξ and ἔξ, ὡς and ὥς, and the like, § 13, 4.

Obs. 4. The interjection ὦ has likewise a double accent: the circumflex only in the sense of a *call* or *exhortation*, consequently before the *vocative;* but in the sense of an *ejaculation*, that is to say before any other case, the acute or grave accent; *ex. gr.* Soph. *Aj.* 372. ὦ δύσμορος, ὡς μεθῆκα, (*O, how unhappy I am!*) ὦ τῆς ἀναιδείας, (*O, what impudence!*) ὤ μοι, (*woe is me!*) and the same in the Epic exclamation ὦ πόποι. But it is with this rule as with the preceding ones: see Buttm. *Complete Gr. Gr.*

§ 118.—*Of the Formation of Words.*

1. The formation of words, in the full sense of the expression, is not within the compass of grammar. The analogies of the primitive stock of any language are generally so obscured and disjointed by time, and the intermixture of tribes,—they are combated by such a variety of contradictory opinions, and so difficult to be cleared up with any reasonable degree of certainty, that they require extensive and deep philological researches, which are necessarily kept distinct from the theory of grammatical forms. Grammar presupposes the existence of a number of words to be found in dictionaries, and leaves the investigation of their relative bearings and analogy to individual observation.

2. There is, however, a kind of derivations (which on that account may be considered as more recent) so complete and steady, that they may be brought under one point of view; this facilitates and accelerates so much the knowledge of the language, that grammar cannot refuse to them a place, especially as the analogies of this kind of formation of words are mostly

grounded in the analogy of inflections, and may even be regarded as a continuation of the inflections [1].

3. This *Section*, however, is necessarily confined to *verbs*, *substantives*, *adjectives*, and *adverbs;* the other parts of speech belong to the primitive stock of the language, and have already been partly investigated in other *Sections.* Derivation itself regards either, 1.) the terminations of words; or, 2.) their composition.

§ 119.—*Derivation by Terminations.*

1. The annexion of terminations was regulated in Greek by two principles; the endeavour to give a similar termination to similar signif., and the wish to adapt that termination to the radical word in the best manner possible. But the collision of these principles tended to confuse the analogy in two ways:— 1.) The same signif. is frequently allotted to several different forms; 2.) Terminations confined at first to particular forms of the radical words, (*ex. gr. verbs* in *άω* from *α*,—*όω* from *ος*, *ον*,) were transferred to other radical words, whose form no longer agreed with them, (as *άω* from *ος*,—*όω* from *α*, &c.) whenever a certain fixed signif. had been attached to several words of the same termination.

I.—*Verbs.*

2. Our attention here is chiefly directed to *verbs* derived from *nouns* (*substantive* and *adjective*). This derivation is most commonly effected by the terminations,

άω, έω, όω, εύω, άζω, ίζω, αίνω, ύνω.

These terminations take the place of the final syllable of the *nomin.*, when the radical *noun* is of the first or second declension, and, if the *noun* be of the third declension, whenever its *nomin.* ends in a vowel, or a *ς* preceded by a vowel, *ex. gr.* *τιμὴ τιμάω, πτερὸν πτερόω, θαῦμα θαυμάζω, ἀληθὴς ἀληθεύω*: in other words of the third declension the *verbal* terminations take the place of the *ος* of the *gen.; ex. gr.* *κόλαξ κολακεύω, πῦρ (πῦρὸς) πῦρόω.*

Obs. 1. The *nomin.* of the third declension in *α*, *ας*, and *ις*, which take the consonant in the *gen.*, can only pass over into kindred *verbal* terminations, (*α* and *ας* into

[1] We only give a general outline; the filling up is left to individual study and observation. Several distinct, but less extensive analogies have purposely been omitted, that the review of the main points might not be too much encumbered.

άζω, αίνω—ις into *ίζω,*) *ex. gr. θαῦμα θαυμάζω* and *θαυμαίνω, ἐλπὶς ἐλπίζω* : any other termination, which is not congenial to that of the *noun*, is appended to the consonant of the *gen., ex. gr. φυγὰς φυγαδεύω, χρῆμα χρηματίζω.*

3. With respect to the signif. of these terminations, we can only refer to the common use of the language, and notice the fundamental meanings of the majority of the *verbs* of each given termination.

a.—*έω* and *εύω*: these *verbs* are derived from almost all terminations, and denote chiefly the *situation* or the *action* of him whom the radical *noun* designates; *ex. gr. κοίρανος, a ruler, κοιρανέω, to rule; κοινωνὸς, a partner, κοινωνέω, to take a part, to share in; δοῦλος, a slave, δουλεύω, to be a slave, to serve; κόλαξ, a flatterer, κολακεύω, to flatter; ἀληθὴς, true, ἀληθεύω, to be true, speak the truth; βασιλεὺς, βασιλεύω,* &c.: most commonly they are *intrans.*, but sometimes also *trans.*, as *φίλος, a friend, φιλέω, I love.*

These two terminations are in general the most frequent derivatives, and denote besides a great many relations, which also are partly expressed by the following terminations, especially the practice of what the radical *noun* denotes, *ex. gr. πολεμεῖν, ἀθλεῖν, πομπεύειν, χορεύειν, φονεύειν, βουλεύειν,* or what is most usually done with the object which the *noun* designates, *ex. gr. αὐλὸς, a flute, αὐλεῖν, to play on the flute; ἀγορὰ, a public assembly, ἀγορεύειν, to address an assembly; ἱππεύειν, to ride on horseback,* &c. The termination *έω*, as the easiest of all, is mostly used in compound derivations, as *εὐτυχέω, ἐπιχειρέω, οἰκοδομέω, ἐργολαβέω, μνησικακέω,* &c.; and most *verbs* in *έω* are generally *intrans.*

b.—*άω*: These *verbs* come most naturally from *nouns* of the first declension in *α* and *η*, but pass also to others, and express chiefly having a thing or quality, and performing an action; *ex. gr. κόμη, hair of the head, χολὴ, bile,—κομᾶν, to let the hair grow long; χολᾶν, to be bilious,* or *irascible; λίπος, fatness, fat, λιπᾶν, to be fat; βοὴ, a clamor, γόος, grief, mourning,—βοᾶν, γοᾶν; τόλμα, boldness, τολμᾶν, to be bold.* Hence, when any of these *verbs* denotes *the applying of such a thing to another,* it is transitive; *τιμὴ, honor, τιμᾶν τινα, to honor any*

one[1].—See also below the *verbs* denoting *diseases*, 5, 1.

c.—όω, mostly from *nouns* of the second declension. These *verbs* denote, 1.) making the object to which they are applied the thing expressed by the radical word, δουλόω, *to make one a slave*, δηλόω, *to make known* (from δῆλος, *known*); 2.) converting into what the radical *noun* expresses, or imparting the qualities of that *noun*, by labor: χρυσόω, *I gild*; μιλτόω, *I stain* or *color with red* (μίλτος, *red-lead*); πυρόω, *I set on fire*; τορνόω, *I turn with a lathe*; 3.) providing with the thing expressed by the *noun*; στεφανόω, *I crown*; πτερόω, *I furnish with wings*, (πτερὸν,) σταυρόω, *I crucify*, &c.

d.—άζω and ίζω—the first termination is most naturally used with words in α, η, ας, &c.; but for the sake of euphony also with other terminations. Both terminations comprise so many meanings, that they cannot be reduced to particular classes, *ex. gr.* δικάζω, χειμάζω, ὁρίζω, μελίζω, θερίζω, λακτίζω, &c. It may, however, be noticed, that, when these terminations serve to make *verbs* of the proper names of individuals and nations, they denote *adopting the manners, party, and language of those persons or nations*; for instance, Μηδίζειν, *to have the sentiments and opinions of a Mede*; Ἑλληνίζειν, *to speak Greek*; Δωριάζειν, *to speak in the Doric dialect*; Φιλιππίζειν, *to be of the party of Philippus*: see also 5, 2.

e.—αίνω and ύνω:—this last termination always is derived from *adjectives*, and denotes *imparting the quality of the adj.*, *ex. gr.* ἡδύνειν, *to sweeten*, σεμνύνειν, *to make venerable, revere*. The *adj.*, whose degrees of comparison in ίων, ιστος, seem to presuppose an old *positive* in υς, form their derivative *verbs* after this *positive*, *ex. gr.* αἰσχρὸς, (αἰσχίων, from ΑΙΣΧΥΣ,)—αἰσχύνω, and μακρὸς, καλὸς, μηκύνω, καλλύνω, &c. The *verbs* in αίνω frequently have the same signif., λευκαίνειν, *to whiten*; κοιλαίνειν,

[1] It may be matter of surprise here, and in similar instances, that the abstract *noun* should be the parent of the *verb*; but this frequently is the case when the *subst.*, as is very usual in all languages, is derived from an old simple *verb*, and then forms a new *verb*, which renders the old one obsolete. This is evidently the case with τίω, τιμὴ, τιμάω: we may therefore presuppose it in others, as βοὴ, νίκη. Analogy, at all events, requires us to derive, if there be no other reason, the fuller termination from the lighter one; though it may occasionally happen that such a word as βοάω existed before, and that the simple word βοὴ was derived from it according to the analogy of others, which were exactly the reverse.

to hollow out, &c. Yet several of these *verbs* are also *neuter*: χαλεπαίνειν, δυσχεραίνειν, *to be angry*, &c. and sometimes they are derived from *subst.*, especially from those in μα, (σῆμα σημαίνω, δεῖμα δειμαίνω,) with various signif.

4. There is another peculiar way of making *verbs* of *nouns*, by merely changing the terminations of the latter into ω, in which case the preceding syllable is, according to this consonant, strengthened in the manner in which we have seen *pres.* tenses strengthened above § 92.

Thus ποικίλος gives ποικίλλω, ἄγγελος ἀγγέλλω, καθαρὸς καθαίρω, μαλακὸς μαλάσσω, φάρμακον φαρμάσσω, μείλιχος μειλίσσω, πυρετὸς πυρέσσω, χαλεπὸς χαλέπτω, &c. The signif. is constantly derived from the most general signif. of the radical *noun*.

5. To these must be added the following more limited classes of derivative *verbal* forms:—

1.) *Desideratives*, *verbs* expressive of a *desire* or *longing for*; they are most commonly formed by changing the *fut.* (of the *verb*, the purport of which is *desired*,) σω— into a *pres.* tense, σείω, γελασείω, *I long to have a laugh, should like to laugh*, πολεμησείω, *I wish for war, long to fight*, &c.

There is another form of *desideratives* in άω or ιάω, which properly comes from substantives, *ex. gr.* θανατᾶν, *to wish for death, desire to die*; στρατηγιᾶν, *to wish for a military command, desire to command an army*. But they are also made of *verbs*, which are previously converted into *subst.*, *ex. gr.* ὠνεῖσθαι, (ὠνητὴς,)—ὠνητιᾶν, *to desire to buy, long to become a buyer*; κλαίω, (κλαῦσις,)—κλαυσιᾶν, *to wish to weep*.

This form of *verbs* very naturally passed into a kind of *imitatives*, *ex. gr.* τυραννιᾶν, *to play the tyrant*; but it is very improper to rank *verbs*, denoting *diseases*, in the same class, as ὀφθαλμιᾶν, ὑδεριᾶν, ψωρᾶν, &c., which rather belong above to 3, b.

2.) *Frequentatives* in ζω, *ex. gr.* ῥιπτάζειν, (from ῥίπτειν,) *to toss about*, MED. *to toss one's self about, be uneasy*; στενάζειν, (from στένειν,) *to groan very much*; αἰτεῖν, *to ask earnestly*, αἰτίζειν, *to beg alms*; ἕρπειν, *to creep*, ἑρπύζειν, *to crawl slowly*.

3.) *Inchoatives* in σκω, § 112, 10. *Obs.* 6.

II.—*Substantives.*

6. We begin with those *substantives*

A. which are directly derived from *verbs.* We must, however, previously observe in general,

1.) That the terminations and inflections, especially those beginning with a σ, conform themselves to the analogy of the *fut.* 1.; those with μ and τ to that of the *perf. pass.*, and those with a vowel to the analogy of the *perf.* 2., but that this conformity is a necessary one only in instances grounded in the fundamental rules of the language; *ex. gr.* of the *subst.* in σις, with the *fut.* in σω, in ἐξετάζω—άσω—ασις, τρίβω, τρίψω, τρῖψις, of those in μὸς, μα, μη, with the 1 *pers. perf. pass.* in πλέκω, πέπλεγμαι, πλέγμα, &c. In all the others, where the rules are less steady, there is a frequent, but not necessary conformity between the terminations of *verbs* and of *subst.* derived from them, of which the principal varieties are stated in this *Section.*

2.) That the terminations beginning with a vowel (as η, ος, ευς,) are formed from *verbs* contracted in έω and άω in such a manner that the ε and α are dropped[2], excepting, however, the smaller *verbs*, which cannot lose their vowel, since it belongs to the root, but can only change it (ῥέω, ῥοή).

Obs. 2. A σ is inserted before τ and μ in the *perf.* and *aor.* 1. *pass.* in words derived from *verbs*, whose characteristic letter is a lingual, excepting a few poetical forms (§ 102. *Obs.* 1. θαυματός). But those derived from what are called *verba pura*, sometimes insert the σ and sometimes not, without any regard to the inflection of the *verb.* When there is no σ inserted, we may on the whole conform in all terminations to the analogy of the *fut.*, *ex. gr.* in θεατὴς, θέαμα, θῦμα, the vowel is long as in θεάσομαι, θύσω, yet with this limitation, that the terminations beginning with σ and τ, sometimes shorten the long vowel, especially when the *verb* itself shortens it in the *aor.* 1. *pass.* See above, § 95. *Obs.* 4, with the *Note*, and below, *Obs.* 5 and 7. But those beginning with μ conform in this respect almost generally to the analogy of the *fut.* 1., neglecting even the *perf. pass.*; see 7. a.

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[2] It follows from the *Note* to p. 303, that there must be some reason for supposing that the fuller sounding *verb* was in existence before the *subst.* It is moreover obvious that, when the fuller *verbal* form is merely a lengthened old form, it is perfectly indifferent whether we say, for instance, that ΚΤΥΠΩ comes from κτύπος, and κτυπέω again from the latter, or whether, for brevity's sake, we rather consider in all such cases the usual *verbal* form as a radical form.

7. The following terminations chiefly denote the action or effect of the *verb*,

μὸς, μη, μα, σις, σία, η or *α, ος masc., ος neut.*

a.—*μὸς, μη* or *μὴ, μα, gen. τος.* These terminations may be compared with the *perf. pass.*, but those in *μὸς*, when there is a vowel preceding in the radical word, take generally the *σ*, whilst the other two do not always take it, even when the *perf. pass.* has the *σ*, and those which do not take the *σ* retain the long vowel of the *fut.*, even when it is shortened in the *perf. pass.* (yet so that some are fluctuating between *η* and *ε*,) *ex. gr. τίθημι*, (*τέθειμαι*,) —*θεσμὸς, θέμα* or *θῆμα, δέω*, (*δέδεμαι*,)—*δεσμὸς, δέμα, διάδημα, γιγνώσκω*, (*ἔγνωσμαι*,)—*γνώμη, λύω*, (*λέλῠμαι*,)—*λῦμα*. With respect to signif. the *nouns* in *μὸς* properly denote the real *abstractum*, *ex. gr. πάλλω παλμὸς, the act of brandishing; ὀδύρομαι ὀδυρμὸς, the act of wailing; οἰκτείρω οἰκτιρμὸς, commiseration; λύζω*, (*λύξω*,) *λυγμὸς, sobbing; σείω, σεισμὸς, trembling.* The termination *μα*, on the contrary, rather denotes the effect of the *verb* as a *concretum*, and even the object itself, so that it corresponds most to the *neut. part. perf. pass.*, *ex. gr. πρᾶγμα, what has been done, deed, business; μίμημα, imitation*, that is, *resemblance; σπείρω, σπέρμα, what has been sown, seed*, &c. The termination *μη* fluctuates between both; *ex. gr. μνήμη, memory, ἐπιστήμη, knowledge, τιμὴ, honor,—στιγμὴ, a point, γραμμὴ, a line*, which differ only in collateral meanings from *στίγμα, mark, γράμμα, a written character, a writing.*

Obs. 3. Some words in *μὸς* of the primitive language have merely the vowel before the *μ* without the *σ*, *ex. gr. δειμὸς, fear, κρυμὸς, frost, cold*;—or they have a *θ* instead of the *σ*, *ex. gr. ὀρχηθμὸς, dancing*, from *ὀρχέομαι, μυκηθμὸς, κλαυθμὸς, μηνιθμὸς*, &c. *βαθμὸς*, (properly, *stepping*, from *βαίνω*,) hence *step*; even after the *ρ*, as *σκαρθμὸς*, from *σκαίρω*[3].

Obs. 4. The above differences in point of signif. must be noticed as a basis; but always remembering, that not only in poetry, but also in popular language, the meanings of words in the abstract and concrete frequently run one into the other. Thus, for instance, *λαχμὸς*, (compare § 23. *Obs.*) *χρησμὸς*, do not signify *casting lots, delivering oracles*, but *lot, oracle*, whilst *φρόνημα* signifies *mind, intelligence, inclination.*

b.—*σις, σία* denote the real *abstractum* of the *verb* with very

[3] Compare also the derivations from ΙΩ, *εἶμι*—*ἴθμα, step, pace*, and *ἰσθμὸς*, (properly *walk, way*, hence) *narrow neck of land between two seas, isthmus*; and from *ἄω, to breathe, ἄσθμα, difficulty of breathing, asthma.*

little deviation; *ex. gr.* μίμησις, *act of imitating;* πρᾶξις, *acting, action;* σκῆψις, &c.; δοκιμασία, *trial, examination;* θυσία, *sacrifice;* ἐξοπλισία, &c. In some compositions σία denotes the action rather as a permanent property; *ex. gr.* ὀξυβλεψία, καχεξία, which forms imperceptibly pass into similar ones derived from *nouns*, which see below at 10, 4.

Obs. 5. Some forms, which belong hither, deviate from the analogy of the *fut.* in point of quantity, as αἵρεσις, γένεσις, θέσις, τίσις, λύσις, φύσις, δῦσις, θυσία. See *Obs.* 2. Compare the *verbs* in the list of *Anomalous Verbs*, respecting the short syllable in τίσις and φθίσις.

The following have not such a distinctly marked signif., but the idea of an abstract generally predominates in them:—

c.—η and α, mostly *oxytona, ex. gr.* εὐχὴ, *prayer* or *petition*, from εὔχομαι,—σφαγὴ, *slaying, slaughtering*, from σφάττω,—διδαχὴ, *teaching, doctrine*, from διδάσκω—άξω, —χαρὰ, *joy*, from χαίρω,—and with a change of the vowel into ο, (in the way of the *perf.* 2.) τομὴ from τέμνω, φθορὰ from φθείρω, ἀοιδὴ from ἀείδω, &c. Some of them take a *redupl.* corresponding to the Attic *redupl.* of the *perf.* and constantly having an ω in the second syllable, *ex. gr.* ἀγωγὴ from ἄγω, ἐδωδὴ from ἔδω, (ἔδηδα,) ὀκωχὴ, from ἔχω, compare the *Note* to p. 264.

Some are *paroxytona*, as βλάβη, *damage*, from βλάπτω, βλάβω, μάχη, *battle*, from μάχομαι, νίκη, *victory*, from νικάω. To this class belong also the words in -εία, which are formed only from verbs in εύω by changing ευ into ει, *ex. gr.* παιδεία from παιδεύω. They always have α, and consequently the acute accent on ει.

Obs. 6. With respect to the accentuation of all *nouns* in εια, compare first § 34. *Obs.* II. 3. and keep to the following rule:

The *fem.* of oxytone *adj.* in ὺς, *ex. gr.* ἡδὺς, ἡδεῖα, are *properispomena.*

1.) The *abstracta* of *adj.* in ης, *ex. gr.* ἀλήθεια, (see 10. a.) βοήθεια from βοηθὸς, and 2.) The *fem.* of *nouns masc.* in ευς, *ex. gr.* ἱέρεια, *priestess*, (see § 12, 3. d.) are *proparoxytone;* and the just-mentioned *abstracta* of *verbs* in εύω are *paroxytona.*

d.—ος *masc.* By far the greatest number of these words have in the principal syllable an ο, either naturally or changed from an ε, *ex. gr.* κρότος, *clapping of the hands*, from κροτέω, φθόνος, *envy*, from φθονέω, λόγος, *speech*, from λέγω, ῥόος, (ῥοῦς,) from ῥέω,—yet also ἔλεγχος, *refutation*, from ἐλέγχω, τύπος, from τύπτω, πάλος from πάλλω, &c.

To these may be added the *subst.* in τος, which commonly are *oxytona, ex. gr.* ἀμητὸς, *harvest-time,* κωκυτὸς, *wailing,* partly with some little alteration, as ὑετὸς, *rain,* from ὕω, παγετὸς, *ice,* from πήγνυμι. The accent is drawn back, for instance, in βίοτος, *life;* πότος, *drink* (from πίνω, πέπομαι).

e.—ος, *neut., ex. gr.* τὸ κῆδος, *care,* from κήδω, λάχος, *lot,* from λαγχάνω, πρᾶγος the same as πρᾶγμα, &c. These *verbal nouns* never have an o in the principal syllable; hence τὸ γένος, *offspring,* but ὁ γόνος, *generation.*

8. The subject of the verb, as *man,* is denoted by the terminations.

a.—της, (*gen.* ου,) τηρ, τωρ. The termination της after the first decl. is the most common, and the words are in part *oxytona,* and in part *paroxytona, ex. gr.* ἀθλητὴς, *athlete, wrestler,* from ἀθλέω, μαθητὴς, *disciple, scholar,* from μαθεῖν, θεατὴς, *spectator,* from θεάομαι, δικαστὴς from δικάζω, κριτὴς from κρίνω, &c. but κυβερνήτης, *pilot,* from κυβερνάω, πλάστης, (from πλάττω, πέπλασμαι,) δυνάστης, ψάλτης, &c.

—τηρ and τωρ are more uncommon forms, which frequently occur in the dialects and in poetry along with της, but are also in use in several words of the popular language, *ex. gr.* σωτὴρ, *deliverer,* ῥήτωρ, *orator,* (from σαόω and ῬΕΩ,) ἑστιάτωρ, &c.

Obs. 7. Some shorten the vowel before the termination, (*Obs.* 2. b.) *ex. gr.* ἐπενδύτης, θύτὴρ, θέτης, αἱρέτης, particularly derivatives compounded with *subst.* and ἡγέομαι, as ὁδηγέτης, Μουσηγέτης or Μουσαγέτης.

b.—ευς, *ex. gr.* γραφεὺς, *writer,* φθορεὺς, *destroyer, seducer.*

Obs. 8. The terminations under *a* and *b* have also been partly given to things which may be considered as agents or subjects of an action; *ex. gr.* ἄήτης, *a gale of wind,* ἐπενδύτης, *upper tunic,* πρηστὴρ, *storm,* ζωστὴρ, *girdle,* ἐμβολεὺς, *dibble, bolt, piston.* The use of *masc.* forms in connexion with *fem.* ones is a syntactic licence; see § 123. *Obs.* 1.

c.—ος, mostly in compounds only, *ex. gr.* ζωγράφος, *painter,* πατροκτόνος, *parricide,* &c.; but τροφὸς, (ὁ, ἡ,) *one who educates,* ἀοιδὸς, *singer,* and some old words like ἀρχὸς, *leader* (Hom.).

d.—ης and ας, *gen.* ου, only in a few compounds, as μυροπώλης, τριηράρχης, (and -ος,) ὀρνιθοθήρας.

9. The names of *tools* and other *implements, necessary to the*

performance of an action or operation, are derived from the preceding denominations of subjects or agents, or at least presuppose them in point of form; especially

—τήριον, τρον, and τρα, from the termination τηρ, *ex. gr.* λουτήριον, *bathing-tub,* λοῦτρον, *water for bathing, a bath,* ἀκροατήριον, *hall of audience, lecturer's room,* ξύστρα, *currycomb,* ὀρχήστρα, *place for dancing.*

—εῖον, from the termination εὺς, *ex. gr.* κουρεῖον, *barber's shop,* from κουρεὺς, *barber,* and this from κείρειν, *to shear, shave,* τροφεῖον, *recompense for educating,* from τροφεύς.

10. Another principal species of *subst.* are

B. Those derived from *adj.* and *attributes,* and chiefly for the mere purpose of expressing the *abstractum* of the *adj.* Of this kind are the terminations

a.—*ία,* constantly with *ᾱ,* (Ion. *η,*) *ex. gr.* σοφὸς, *wise,* σοφία, *wisdom,* and κακία, δειλία, &c. Also βλακία from βλὰξ, εὐδαιμονία from εὐδαίμων, ονος, ἀνδρία[4], from ἀνὴρ, ἀνδρὸς, πενία from πένης, ητος, ἀμαθία from ἀμαθὴς, ές. The *adj.* in ης commonly make their *subst.* in εια, as will be seen presently.

Compound *adj.* in τος very generally change the τ into σ in the *subst., ex. gr.* ἀθάνατος ἀθανασία, δύσπεπτος δυσπεψία.

From the termination *ία* come the *subst.* in

εια and οια

through contraction; but the *α* then becomes short, and the accent is transferred to the antepenultima, εια from *adj.* in ης, εος, for instance, ἀλήθεια from ἀληθὴς, οια from *adj.* in ους, as ἄνοια from ἄνους.

Obs. 9. The *abstracta* of some *adj.* are also merely in η or α, (yet always *paroxytona,*) *ex. gr.* from κακὸς, (*fem.* κακὴ,) ἡ κάκη for κακία, from ἐχθρὸς, (*fem.* ἐχθρὰ,) ἡ ἔχθρα, *enmity.* Hence from the *adj.* in ιος, *ex. gr.* ὅσιος, ἄξιος, αἴτιος, *subst.* ἡ ὁσία, *law, duty,* ἀξία, *worthiness,* αἰτία, *cause, blame,* which forms happen not to differ from the *fem.* of the *adj.*

b.—της, *gen.* τητος, *fem., ex. gr.* ἰσότης, *equality,* from ἴσος, παχύτης from παχύς. They are all *paroxytona* with very few exceptions, as ταχυτὴς, δηϊοτὴς, *gen.* ῆτος.

[4] The reading *ἀνδρεία,* though frequently occurring in our editions, is incorrect, as appears from the above analogy.

c.—σύνη, *ex. gr.* δικαιοσύνη, δουλοσύνη, mostly from *adj.* in ων, ονος, *ex. gr.* σωφροσύνη from σώφρων, ονος. Those which have a short vowel in the fourth syllable backwards, take, as is the case with the *comparatives* in τερος, an ω in the antepenultima, but excepting ἱεροσύνη, *priesthood*, there are only a very few words of this kind of the later language in Demosthenes; see Fischer *ad Weller.* 2, 40.

d.—ος, *neuter*, especially from *adj.* in υς, *ex. gr.* βάθος, *depth*, from βαθὺς, τάχος from ταχύς: hence also from those *adj.* whose degrees of comparison seem to presuppose such an old *positive*, *ex. gr.* τὸ κάλλος, αἶσχος, μῆκος, from καλὸς, (καλλίων,)` αἰσχρὸς, (αἴσχιστος,) μακρὸς (μήκιστος).

11. With respect to *subst.*

C. derived from other *subst.*

we must first notice some terminations formed after the analogy of *verbal nouns*, thus

1.) The *masc.* in της (of which those in ίτης all have ῑ) often denote *an individual, simply relatively to his occupation*, which is expressed by the radical word; *ex. gr.* πολίτης, *citizen*, from πόλις, *city*, ὁπλίτης, *armed soldier*, from ὅπλον: ἱππότης, *horseman*, form ἵππος, γενειήτης, *bearded young man*, from γένειον, φυλέτης, *one of the same tribe*, from φυλή: and (according to § 63. *Obs.* 7.) they are even used as *adj.*

2.) Those in εὺς have the same signif., *ex. gr.* ἱερεὺς, *priest*, from ἱερὸν, *temple*, (or from τὰ ἱερὰ, *sacred things, victims*,) γριπεὺς, ἁλιεὺς, *fisherman*, from γρῖπος, *net*, ἅλς, *sea*, γραμματεὺς, &c.

12. The rest may be stated under the following classifications:—

1.) Those which denote a *place consecrated to a divinity*, with the terminations ιον, αιον, ειον, *ex. gr.* Διονύσιον, Ἀφροδίσιον, Ἥραιον, Μουσεῖον, Ἡράκλειον.

2.) Those which denote a *place where certain objects are in great numbers*, are terminated in ὼν, *gen.* ῶνος (*masc.*) and ωνιὰ, *ex. gr.* ἀμπελὼν, *vineyard*, ῥοδωνιὰ, *rose-shrubbery*, ἀνδρὼν, *the men's apartment*, μελετὼν, *a place of study* or *practice.*

3.) *Female*, or *feminine* denominations,

a.—*τειρα, τρια*, and *τρὶς, gen. τρίδος*, properly from *masc.* in *τηρ* and *τωρ*, but also from some in *της, ex. gr. σώτειρα, female deliverer, ὀρχήστρια, female dancer, αὐλητρὶς, female player on the flute* (*ὀρχηστὴς, αὐλητής*).

b.—*ις, gen. ιδος*, is the most common termination for derivatives from *masc.* in *ης* and *ας* of the first declension; for instance, *δεσπότης, master, δεσπότις, mistress, ἱκέτης ἱκέτις, Σκύθης, Σκύθις, μυροπώλης, μυρόπωλις* (*female perfumer*).

c.—*αινα*, chiefly from *masc.* in *ων, ex. gr. θεράπων*, (*οντος,*) *θεράπαινα, maid-servant, λέων*, (*οντος,*) *λέαινα, lioness, τέκτων*, (*ονος,*) *τέκταινα, workwoman, Λάκων*, (*ωνος,*) *Λάκαινα*, likewise from some in *ος, ex. gr. θεὸς, θέαινα.*

d.—*ειᾶ* from two *masc.* in *εὺς, ex. gr. ἱέρεια, priestess*, from *ἱερεὺς, βασίλεια, queen.*

e.—*σσα* from several terminations of the third declension, *ex. gr. βασίλισσα* from *-εὺς, πένησσα* from *-ης, ἄνασσα* from *ἄναξ, Κίλισσα, Θρῇσσα*, (*Att. Θρᾷττα,*) from *Κίλιξ* and *Θρῆξ* or *Θρᾴξ.*

4.) *Gentilia*, denominations derived from one's *native country.* These are A. *masc.* B. *fem.* and C. *possessive.* (*adj.*)

A. Masc. or for *Males.*

ιος, and of the first declension—*αῖος, ex. gr. Κορίνθιος, Τροιζήνιος, Ἀσσύριος, Βυζάντιος*, (from *Βυζάντιον,*) *Ἀθηναῖος, Λαρισσαῖος*, partly with some alteration in the radical word, *ex. gr.* from *Μίλητος, Μιλήσιος*, and from names in *οῦς, οῦντος*, not only *Ὀπούντιος*, but even from *Ἀμαθοῦς, Φλιοῦς, Ἀναγυροῦς,—Ἀμαθούσιος, Φλιάσιος, Ἀναγυράσιος.*

—*ηνὸς, ανὸς, ῖνος*, used only of *towns and countries out of Greece, ex. gr. Κυζικηνὸς, Σαρδιανὸς*, Ion. *Σαρδιηνὸς*, from *Σάρδεις, Ἀσιανὸς, Ταραντῖνος.*

—*ίτης, ήτης, ᾱτης*[5], *ιώτης, ex. gr. Ἀβδηρίτης, Χερρονησίτης, Αἰγινήτης* from *Αἴγινα, Πισάτης, Σπαρτιάτης*, (Ion. *-ιήτης,*) *Σικελιώτης*, or in

[5] The rule that the *α* in the *gentilia* in *άτης* is long, must therefore not be extended to instances in which there is no derivation from any radical word, as in *Σαρμάτης, Sarmatian* (Lat. *Sarmata*).

—εὺς, *ex. gr.* Αἰολεὺς, Φωκεὺς, (*inhabitant of Phocis,*) Δωριεὺς, Μεγαρεὺς from Μέγαρα, Μαντινεὺς from Μαντίνεια, Πλαταιεὺς from Πλαταιαὶ, Φωκαιεὺς, better Φωκαεὺς, (*Phocæan,*) from Φώκαια, Εὐβοεὺς from Εὔβοια.

B. Feminine, or for *Females.*—Besides the usual conversion of the termination ος into η and α, *ex. gr.* Ἀσιανὴ, Ἀθηναία, they either merely change (according to 3. b.) the ης of the *masc.* termination into ις, *ex. gr.* Σπαρτιᾶτις, Συβαρῖτις, &c., or they annex ις and ας, according to euphony, to the radical name itself, *ex. gr.* Αἰολὶς, Δωρὶς, Μεγαρὶς, Φωκὶς, Φωκαΐς, Δηλιὰς, (from Δῆλος,) and all these names may be applied to a *female* or the *country,* supplying either γυνὴ or γῆ.

C. Possessive *gentilia,* (κτητικὰ,) is the denomination of *adj.* immediately derived from the *gentilia,* denoting only a *reference* to them, but chiefly *possession.* They almost all end in κὸς, see below 13, c., *ex. gr.* Συβαριτικὸς, Κορινθιακὸς, Λακεδαιμονικός.

5.) *Patronymics,* expressing the *name of a family,* or *descent* (*origin*) *of an individual.*

A. for *males.* The terminations

—ίδης, άδης, ιάδης, *gen.* ου, are the most usual forms, and ίδης may be considered as the principal, being applicable to most final syllables, whilst άδης is used only for names of the first declension in ας and ης, *ex. gr.* Κέκροψ Κεκροπίδης, Κρόνος Κρονίδης, Ἀλκαῖος Ἀλκαΐδης, Βορέας Βορεάδης, Ἱππότης Ἱπποτάδης. The names in ιος probably gave rise to the termination ιάδης for euphony's sake, *ex. gr.* Μενοίτιος Μενοιτιάδης. But the pleasing rhythm of these terminations (_ ◡ ◡ _), and especially their fitness for the hexameter, caused this form to be used for a variety of names, which had a long syllable before the patronymic termination, *ex. gr.* Φερητιάδης from Φέρης, ητος, Τελαμωνιάδης, Ἀβαντιάδης, &c. The dramatic iambus on the other hand preferred the common form, which is likewise applied to such names, *ex. gr.* Παλλαντίδης, Ἀλκμαιωνίδης, Πελοπίδης, Ὁμηρίδης.

—ίων, *gen.* ωνος, (seldom ονος,) is a more uncommon col-

lateral form, but barely with poets, *ex. gr.* Κρονίων, Ἀκτορίων.

The quantity of the ι is regulated by the metre.

Obs. 10. The *patronymics* of names in εὺς and κλῆς have originally εἴδης, and hence in the common language by contraction εἴδης, *ex. gr.* Πηλείδης, Τυδείδης, Ἡρακλείδης, from Πηλεὺς, Τυδεὺς, Ἡρακλῆς : and it is the same with the termination ίων, *ex. gr.* Πηλείων. The Dorians retained the resolved form, *ex. gr.* Κρηθεὺς Κρηθείδας. The Ionic declension εὺς, *gen.* ηος, gives the Epic form, Πηληϊάδης, &c.

Obs. 11. The ο is contracted in the same way with the ι in Πανθοίδης, Λητοίδης, from Πάνθοος, (Πάνθους,) Λητὼ, όος (*Latona*).

Obs. 12. It frequently happens that the very name of an individual bears a *patronymic* form ; *ex. gr.* Μιλτιάδης, Σιμωνίδης, Λευκαλίων, and sometimes the same name has a double form, as Εὔρυτος and Εὐρυτίων. This induced the Epic poets to presuppose such a form, even of names, which commonly do not end in ων, that they might derive from them a *patronymic* suited to the metre, *ex. gr.* from Ἀκρίσιος—Ἀκρισιωνιάδης, from Ἰάπετος—Ἰαπετιονίδης. But from the same motive they likewise omitted the ων in the *patronymics* of names, which actually had this syllable, *ex. gr.* Δευκαλίων—Δευκαλίδης.

B. for *females*. The *patronymics* of *females* correspond on the whole to those of *males ;* ίδης and άδης give for *females* ὶς and ὰς, *ex. gr.* Ταντὰλὶς, Ἀτλαντὶς, Θεσιάς : εἴδης gives ηΐς, *ex. gr.* Νηρηΐς, and ίων—ιώνη and ίνη, *ex. gr.* Ἀκρισιώνη, Ἀδρηστίνη.

6.) Diminutives, of which

a.—ιον, (τὸ,) is the principal termination, *ex. gr.* παιδίον, *little boy*, σωμάτιον, *little body*, ῥάκιον from τὸ ῥάκος, &c. To render the diminutive still less, this termination often takes an additional syllable, particularly in the following way : ίδιον, άριον, ύλλιον, ύδριον, ύφιον, *ex. gr.* πινακίδιον from πίναξ, παιδάριον from παῖς, μειρακύλλιον from μεῖραξ, μελύδριον from τὸ μέλος, ζωΰφιον from ζῶον.

Obs. 13. Of these diminutives, all those which have four or more syllables, (to which contracted words, like βοΐδιον for βοϊδιον, also belong,) and most trisyllabics with three short syllables are *properoxytona ;* the other trisyllabics which make a dactyl are *paroxytona*, with but few exceptions.

Obs. 14. The termination ίδιον is contracted with several vowels, as βοίδιον, γήδιον, properly γηΐδιον : with υ and with ι it becomes ῦ and ῖ, *ex. gr.* ἰχθύδιον, ὕδιον, from ἰχθὺς, ὗς, ἱματίδιον from ἱμάτιον. Hence the first ι of radical words in ις, *gen.* εως, is long ; *ex. gr.* ῥητείδιον, (from ῥῆσις,) for the reading ῖδιον or εἰδιον in several of such words is doubtful. The α in the termination άριον is always short.

Obs. 15. Many words in ιον have completely lost the power of a diminutive ; *ex. gr.* θηρίον, *animal*, from ὁ θὴρ, βιβλίον, *book*, from ἡ βίβλος.

b. —ίσκος, ίσκη, *ex. gr.* στεφανίσκος, παιδίσκη.

c. —ις, (ἡ,) *gen.* ίδος and ῖδος, *ex. gr.* θεραπαινὶς, (from θερά-

παινα,) πινακὶς, (from ὁ πίναξ,) σχοινὶς, ῖδος, from σχοῖνος, &c. The termination ίδιον above is the *intensive* of it.

d. —ύλος, (rather Doric,) *ex. gr.* Ἐρωτύλος from Ἔρως.

e. —ιδεὺς, merely of the *young ones of animals;* ἀετιδεὺς from ἀετός.

Some peculiar diminutives, like πολίχνη from πόλις, πιθάκνη from πίθος, must be learned by practice.

III.—*Adjectives.*

13. Most *adj.* which clearly bear the stamp of an analogous derivation, end in ος, but the letter preceding this termination must be carefully attended to.

a. —ιος is one of the most general terminations which is directly derived from mostly primitive *nouns*, and denotes *what belongs to the object, concerns it, comes from it*, &c. *ex. gr.* οὐράνιος, ποτάμιος, ξένιος, φόνιος, ἑσπέριος, &c. This termination is also particularly used when a new *adj.* is derived from an *adj.* in ος, *ex. gr.* ἐλεύθερος, *free*, ἐλευθέριος, *liberal, becoming a free man;* καθαρὸς, *clean*, καθάριος, *cleanly.*

Obs. 16. When the termination ιος is appended to a word having a τ, this is sometimes changed into σ, *ex. gr.* ἐνιαυτὸς, *year*, ἐνιαύσιος, *annual*, ἑκὼν, όντος—ἑκούσιος. See also above, 12, 4. A.

By connecting the ι of ιος with a preceding vowel, it gives the terminations

αιος, ειος, οιος, ῳος,

ex. gr. ἀγοραῖος from ἀγορὰ, Ἀθηναῖος from Ἀθῆναι, αἰδοῖος, ἠῷος, from αἰδὼς, όος; ἠὼς, όος; σπονδεῖος from σπονδὴ (instead of σπονδήϊος). Practice, however, sometimes gave to one of these terminations a peculiar and more expressive meaning, *ex. gr.* πάτριος, *what concerns one's forefathers, ancestors, or country in general;* πατρῷος decidedly *what concerns the father, paternal*, to which latter form μητρῷος, παππῷος, were made to correspond. But the termination -ειος is particularly used in *adj.* derived from words denoting *particular species* or *individuals of living beings, ex. gr.* ἀνθρώπειος, *human*, λύκειος, *of* or *belonging to a wolf*, ἀνδρεῖος, γυναικεῖος, &c.; it is especially the most usual form for *adj.* derived

from *personal* names, whenever the last syllable of the latter admits of it, *ex. gr.* Ὁμήρειος, Ἐπικούρειος, Πυθαγόρειος, Εὐριπίδειος, &c.

b. —εος denotes chiefly the *material* of which something is made; it is contracted into οῦς, see above, § 60, 6.

c. —κὸς has the same latitude of meaning as ιος, and extends also to *verbs* (*ex. gr.* γραφικὸς, ἀρχικὸς, *belonging to, skilled in painting, qualified to govern*). The most usual form is —ικὸς, and when αι comes before, it generally becomes —αϊκὸς, *ex. gr.* τροχαϊκὸς from τροχαῖος. Words in υς give —υκὸς, *ex. gr.* θηλυκὸς, but terminations which have an ι before, give —ακὸς, *ex. gr.* Ὀλυμπία, Ἴλιος,—Ὀλυμπιακὸς, Ἰλιακὸς, σπονδεῖος σπονδειακός. This termination —ιακὸς, on account of its more sonorous rhythm, is frequently preferred to the simple termination —ικὸς, though it properly is a double derivation, *ex. gr.* Κόρινθος—Κορίνθιος, *a Corinthian*, Κορινθιακὸς (in Latin *Corinthiacus*). Compare above the termination —ιάδης.

d. —νος, an old *pass.* termination, (like τέος, τὸς,) whence δεινὸς, *terrible, dreadful*, σεμνὸς, (from σέβομαι,) *venerable*, στυγνὸς, *hateful*, &c.

—ῖνος as a *proparox.* almost constantly denotes a *material*, *ex. gr.* ξύλινος, *wooden, made of wood*, λίθινος, &c. There is one exception in ἀνθρώπινος, which has the same latitude of meaning as ἀνθρώπειος. As *oxytonon*, it gives *adj. of time, ex. gr.* ἡμερινὸς, χθεσινὸς, (*of yesterday*, from χθὲς [1],) πεδινὸς, (viz. *all a plain even field,*) *quite level*, ὀρεινὸς, *mountainous*, εὐδιεινὸς, *quite serene*, &c.

—ῖνος, ᾶνὸς, ηνὸς, are only *gentilia*, see above, 12, 4. A.

e. —λος, an old *act.* termination, whence δειλὸς, *afraid, who fears*, (*timid,*) ἔκπαγλος, (see § 114. *Note* on λελίημαι,) *who frightens others* (*formidable*). But the lengthened terminations ηλὸς and ωλὸς are the most usual; they denote *habit* and *custom*, ἀπατηλὸς, *deceitful*, ἁμαρτωλὸς, *one addicted to evil*, &c.

f. —ιμος. *Adj.* of this termination are almost all *verbal* ones denoting *act.* and *pass. properties, qualities*, or *fitness;* the termination is annexed according to different

[1] With respect to quantity, there are but few instances in poetry where ινος is employed as long, as ὀπωρινὸς is in Homer.

analogies, *ex. gr.* χρήσιμος from χράομαι, *useful*, τρόφιμος, *nutritious, nourishing*, θανάσιμος, *deadly*, πότιμος, *potable.* This termination is also sometimes lengthened: αἷος, *ex. gr.* ὑποβολιμαῖος.

g. —ρὸς, ερὸς, ηρὸς, denote mostly, *filled with*, *ex. gr.* οἰκτρὸς, *mournful*, φθονερὸς, *envious*, νοσηρὸς and νοσερὸς, *sickly.*

h. —αλέος has pretty nearly the same signif., *ex. gr.* θαῤῥαλέος, (from θάῤῥος,) ῥωμαλέος, δειμαλέος, ψωραλέος, &c.

i. —τέος and τὸς, see § 102.

14. The remaining terminations of *adj.* are:

a. —εις εντος, with ι, η, or ο preceding, denote *fulness, plenty;* χαρίεις, *graceful*, ὑλήεις, *woody, shaded with woods*, πυρόεις, *fiery, full of fire.*

That those in ήεις and όεις admit of a contraction, has been stated above, § 41. *Obs.* 5. and § 62. *Obs.* 3.

b. —ης, ες, *gen.* ους,—acts as a derivative only in compounds, (§ 121.) and produces the singular termination —ώδης, ῶδες, *gen.* ους—with changed accent from —οειδης, (from εἶδος, *form, shape, kind,*) *ex. gr.* σφηκώδης, *wasp-like*, γυναικώδης, *woman-like, effeminate.* But they usually denote *quantity, abundance,* and frequently in a sneering, criticising sense, *ex. gr.* ψαμμώδης, αἱματώδης, ἰλυώδης, *full of sand, blood, mud; sandy, bloody, muddy.*

c. —μων, *gen.* ονος. *Verbal adj.* after the analogy of the *subst.* in μα, and derived from the latter, mostly denote the *act. property* belonging to the *verb*, *ex. gr.* νοήμων from νοεῖν, *intelligent, sensible*, πολυπράγμων from πολὺς and πρᾶγμα or πράττειν, *engaging in a variety of affairs;* ἐπιλήσμων, *forgetful.*

Lastly, there is a great number of *adj.* obtained merely by composition, as we shall state in the following *Sections:—*

IV.—*Adverbs.*

15. Independently of the simple way of forming *adverbs* by changing the declinable final syllable of *adj.* into ως, as stated § 115. there are the following terminations of *adverbs:—*

a. —δην. These are all *verbals*, denoting the *manner of the action of the verb, from which they come;* the ter-

mination is annexed partly in the same way as τέος, τὸς, yet with a necessary change of the characteristic of the *verb*, and never with a σ, *ex. gr.* συλλήβδην, *taking all together*, viz. *summarily, on the whole;* κρύβδην, *secretly*, βάδην, *step by step*, ἀνέδην, *licentiously, without restraint* (from ἀνίημι, ἀνετός): partly in the shape of άδην appended to the radical word with the change of the vowel; *ex. gr.* σποράδην, *scattered*, προτροπάδην, (φεύγειν,) *to flee with backs turned to the enemy, without looking back*, &c.

b. —δὸν, ηδὸν, mostly come from *subst.* and refer chiefly to the *manner* and *outward shape; ex. gr.* ἀγεληδὸν, *by herds* or *flocks*, βοτρυδὸν, *in bunches like grapes*, πλινθηδὸν, (from πλίνθος,) *laid in the form of tiles*, κυνηδὸν, *like a dog*. When they are *verbals*, their import is the same as of the *adverbs* in δην, *ex. gr.* ἀναφανδὸν, *openly, manifestly, in sight of the people.*

c. —ὶ or εἰ[2]. These denote a circumstance connected with the action mentioned in the sentence or proposition. The *verbals* in particular end in

—τὶ or τεὶ, which are appended in the same manner as τὸς, *ex. gr.* ὀνομαστὶ, *by name*, (*ex. gr. to call one up by name,*) ἐγρηγορτὶ, *watchfully*, especially when compounded with a negation and other meanings, *ex. gr.* ἀγελαστὶ, *without laughing*, ἀνιδρωτὶ, *without sweat, labour*, ἀμαχητεὶ, *without fighting*, ἀκηρυκτεὶ or τὶ, *without a proclamation by a herald.* It is hence and from what has been stated above, 3. d. of the *verbs* in ίζω, that *adverbs* in —ιστὶ denote the *ways, manners*, and *language of a nation, class of people*, or *an individual, ex. gr.* Ἑλληνιστὶ, *in the Greek fashion, in Greek*, γυναικιστὶ, *in the manner of women;* and ἀνδραποδιστὶ, βοϊστὶ, &c.

Adverbs made of *subst.* have merely ὶ or εἰ in the place of the declinable termination; thus in ἑκοντὶ, *voluntarily*, ἀνατεὶ, *without injury*, from ἄτη, the τ belongs to the radical *noun.* Most *adverbs* of this kind are *compounds, ex. gr.* πανδημεὶ, as if it were *as a whole nation, altogether, in a body*, αὐτονυχεὶ, (from

[2] This double pronunciation was regulated by euphony, and in poetry perhaps also by the metre, since ι may likewise be used as short. In our editions it is regulated by the MSS., or influenced by the number of examples.

an old declension, *νὺξ, χὸς,*) *that very night*, *ἀμαχεὶ*, *without a contest*, *αὐτοχειρὶ*, *with one's own hands*, *ἀμισθὶ*, *gratis, without compensation*, *νηποινὶ*, (from the *negation* *νη*, § 120. *Obs.* 12.) *with impunity*, &c.

d. —ξ, an uncommon form, which generally attaches itself to palatals, and takes an *adverbial* signif.; *ex. gr.* *ἀναμὶξ*, *promiscuously, confusedly*, *παραλλὰξ*, *alternately*, *ὀκλὰξ*, (from *ὀκλάζω*,) *with bent knees, squatting*, *ὀδὰξ*, *with the teeth* (from *ὀδούς*).

§ 120.—*Derivation by Composition.*

1. The first part of any *compound* word is a *noun*, *verb*, or *indeclinable word*.

2. When the first word is a *noun*, its declinable termination is generally changed into an *o*, which, however, is usually elided whenever the second word begins with a vowel; *ex. gr.*

λογοποιὸς, *παιδοτρίβης*, *σωματοφύλαξ*, *ἰχθυοπώλης*, (from *ἰχθὺς, ύος*,) *δικογράφος*, (from *δίκη*,)

νομάρχης, (from *νόμος* and *ἄρχω*,) *παιδαγωγὸς*, (from *ἄγω, ἀγωγὴ*,) *καχεξία* (from *κακὸς, ἕξις*).

But in most instances, where the *noun* ends in either *υ* or *ι*, there is no *o* assumed; for instance,

εὐθύδικος, *πολυφάγος*, *πολίπορθος*, (from *εὐθὺς*, *πολὺς*, *πόλις*,) the same after *ου* and *αυ*, *ex. gr.*

βουφορβὸς, *ναυμαχία*, (from *βοῦς*, *ναῦς*,)

and frequently also after *ν*, *ex. gr.*

μελαγχολία, *μελάμπεπλος*, (from *μέλας*, *ανος*,) *παμφάγος* (from *πᾶς*, *παντός*).

Obs. 1. The *o* sometimes remains before vowels, especially such of which it may be supposed (according to § 6. *Obs.* 3.) that they had the digamma in the old language; *ex. gr.* *μηνοειδὴς*, *μενοεικὴς*, *ἀγαθοεργός*. But in the *compounds* with *ἔργον* or ΕΡΓΩ, the *o* is usually contracted with the *ε*: *δημιουργὸς*, *λειτουργός*.

Obs. 2. The *ω* comes from the Attic, or the contracted declensions; *ex. gr.* *νεωκόρος*, (from *νεὼς*,) *ὀρεωκόμος*, (from *ὀρεὺς, gen. ὀρέως*,) *κρεωφάγος* (from *κρέας, gen. αος, ως*). In all the *compounds* of *γῆ*, *earth*, it becomes *γεω*, *ex. gr.* *γεωγράφος*, instead of *γαο-* from the old form ΓΑΑ (see § 27. *Obs.* 10).

Obs. 3. Some primitive *nouns* in *μα*, *gen. ατος*, frequently simply change their *α* into *o*, or drop it altogether; *ex. gr.* *αἱμοσταγὴς*, *στομαλγία*, from *αἷμα*, *στόμα*.

Obs. 4. In some *compositions*, especially in poetical ones, the form of the *dat. sing.* or *dat. pl.* is taken into the *compound* word; *ex. gr.* *πυρίπνους*, *νυκτιπόρος*, *γαστρίμαργος*, *ὀρεινόμος*, (from *ὄρος, εος*,) *ναυσιπόρος*, *ἐγχεσίμωρος*.—This latter form is frequently shortened into *ες*, (from *ος, gen. εος*,) *ex. gr.* *τελεσφόρος*, *σακεσπάλος*, from *τὸ τέλος*, *σάκος*.

Obs. 5. There are some other peculiarities, which must be left to individual

notice ; *ex. gr.* μεσαιπόλιος from μέσος, ὁδοιπόρος from ὁδὸς, ἀργίπους from ἀργὴς or ἀργὸς, ποδανιπτὴρ from ποῦς ποδὸς, ἀκράχολος from ἄκρος, Θηβαγενὴς, μοιρηγενὴς, ἐλαφηβόλος, λαμπαδηφόρος, Θήβη, μοῖρα, from ἔλαφος, λαμπὰς,—and the ος of the *nomin.* seemingly retained in θεόσδοτος, λαοσσόος[1].

3. When the first word is a *verb*, its termination is generally made either in ε with the unaltered characteristic of the *verb* before it, or in σι, *ex. gr.*

ἀρχέκακος from ἄρχειν, δακέθυμος from δάκνω, ἔδακον,
λυσίπονος from λύω, τρεψίχρως from τρέπω, ἐγερσίχορος from ἐγείρω.

Here too the vowel is elided, *ex. gr.*

φέρασπις, ῥίψασπις.

Obs. 6. The instances are less frequent where the ι is without the σ, as in τερπικέραυνος, and in several *compounds* of ἄρχειν, *ex. gr.* ἀρχιθέωρος, or where the *verb* also takes the ο, as in almost all *compounds* with λείπω, *ex. gr.* λειποτάξιον.—We must also notice the form ταμεσίχρως, (from τέμνω, ἔταμον,) λιπεσήνωρ, (from λείπω, ἔλιπον,) and the shortened one in φερέσβιος (for φερεσίβιος).

4. *Indeclinable words* remain unaltered in *composition*, excepting the changes effected according to the general rules, and in *prep.* by elision ; *ex. gr.* ἀγχίαλος, (from ἄγχι and ἅλς,) παλαιγενὴς from πάλαι, ἀναβαίνω, ἀνέρχομαι, from ἀνὰ, ἐξέρχομαι, ἐκβαίνω, from ἐξ, προάγω, περιάγω. (§ 30, 2.)—With respect to the ν in *compounds* with ἐν, σὺν, πάλιν, and ἄγαν, see § 25 ; and about δι- and δις-, τρι and τρις-, see § 70. *Obs.* 2. with the *Note.*

Obs. 7. The *prep.* πρὸ sometimes makes a crasis ; *ex. gr.* προύχω, προῦπτος, for προέχω, πρόοπτος, particularly with the *augment*, see § 86. *Obs.* 1. See about φροῦδος and the like § 17.—and about the abbreviated forms παρθέμενος, ἀνστάντες, καββαλεῖν, and the like, § 117. *Obs.* 2.

Obs. 8. That περὶ does not lose the ι in *composition*, follows of course from § 30, 2. But ἀμφὶ, too, frequently retains it, *ex. gr.* in ἀμφίαλος, ἀμφίετες, from ἅλς, ἔτος. The rest of the *prep.*, particularly in Ionic Epic poetry, retain the vowel in some *compounds*, which originally had the digamma before the second word ; but with the Attics only in ἐπιέσασθαι, ἐπιορκεῖν, (§ 108. III.) and ἐπιεικής.

Obs. 9. With respect to the separation of syllables, the rule is that, when the *prep.* ends in a consonant, the latter always continues with the first syllable, as εἰσ-έρχομαι, προσ-άγω, ἔν·υδρος, ἐξ-έρχομαι. But when the consonant in the *prep.* begins the second syllable, it begins this syllable even when the vowel is elided in the *compound ; ex. gr.* πα-ράγω, ἀ-παιτεῖν.

5. The principal inseparable *particles* are δυσ-, which denotes *difficulty*, *contrariety*, and the like, (*ex. gr.* δύσβατος, *of difficult*

[1] It is important to remember that there are neither *datives* nor *nomin.* to be looked for in the above *compounds*. Vowels and the letter σ are the natural connecting medium. Distinctness and euphony determined the selection. In both τελεσφόρος and θεόσδοτος the σ is only a strengthening sound ; ἐγχεσίμωρος has a sonorous fulness, &c.

approach, inaccessible, δυσδαιμονία, *a contrary fate, misfortune,*) and what is called the

a privative,

which has the power of a *direct negation* like the Latin *in* and the English *un, in,* and *less; ex. gr.* ἄβατος, *impassable,* ἄπαις, *childless.* This *a* generally takes an *ν* before a vowel; *ex. gr.* ἀναίτιος, (*innocent, guiltless,*) from αἰτία.

Obs. 10. Several words beginning with a vowel, especially those mentioned in § 6. *Obs.* 3. as having originally begun with the digamma, take, however, merely the *ἀ, ex. gr.* ἀήττητος, ἄοινος, &c.: hence it is liable to contraction, as in ἄκων, (*unwilling,*) for ἀέκων, ἀργός, (*idle,*) with altered accent, (§ 121. *Obs.* 6.) from ἄεργος. But the *ν* remains before a consonant in ἀννέφελος, ἀμφασίη (from ἀ and φημί).

Obs. 11. When we find it stated that this *a* has also other meanings, and even a *magnifying power,* this must not be understood as if we were in all instances at liberty to explain it as such. It has these signif. barely in some old compounds, which must be remembered singly; we will therefore notice the most important, and leave the rest to dictionaries. The ἀ has the *magnifying power* in ἀτενής, (*intensely fixed,* speaking of the eyes,) from τείνω, *to stretch, distend;* ἄβρομος, ἀσκελής, (*very dry, hardened,*) ἀχανής, ἀστεγής, ἄξυλος (*thick-wooded*). It expresses a *combination* or *joining into one* in ἀγάλακτες, (*foster-brothers and sisters,*) ἀγάστωρ, ἀδελφός, ἄκοιτις, ἀτάλαντος, literally *of the same weight,* viz. *equal;* ἄλοχος, (from λέχος,) ἀκόλουθος, (from κέλευθος,) ἄπεδος, (*level, even,*) ἀβολεῖν, (*to meet,*) and in all these instances it probably comes from the aspirated ἁ in ἁπλοῦς, ἅπας, ἅμα. But there are still some cases, in which the ἀ is superfluous, or of doubtful use and signif., as ἀάσχετος, ἄβληχρος, ἄβιος, ἄπτερος, and others.

Obs. 12. There is another *negation* less common than the *ἀ privativum,* viz. the inseparable particle *νη, ex. gr.* νήποινος, *unpunished,* νῆστις, *fasting,* (from *νη* and ἔδω,) νώνυμος (from *νη* and ὄνομα).

Obs. 13. The inseparable particles, ἀρι, ἐρι, and ζα, have each of them the *magnifying power; ex. gr.* ἀριπρεπής, *very distinguished,* ἐρίβρομος, *loudly roaring, sounding,* ζαμενής, *very mettlesome.*

6. When the second word in any compound begins with ῥ preceded by a short vowel, this ῥ, according to § 21, 2. is generally doubled; *ex. gr.* ἰσορρέπης from ἴσος and ῥέπω, περιῤῥέω, ἀπόῤῥητος, ἄῤῥητος (from ἀ and ῥητός).

§ 121.

1. The form of the latter part of a compound word determines the whole word, which accordingly is either a *verb,* or a *noun,* or a *particle.*

2. The most usual composition of *verbs* is that in which the *verb* continues unchanged, and retains its peculiar conjugation with its augments and terminations. Strictly speaking, there are no compound *verbs* of this kind, but with the eighteen old prepositions, (§ 115, 2.) ἀμφὶ, ἀνὰ, ἀντὶ, ἀπὸ, διὰ, εἰς, ἐν, ἐξ, ἐπὶ,

κατὰ, μετὰ, παρὰ, περὶ, πρὸ, πρὸς, σὺν, ὑπὲρ, ὑπό: and in fact this is no real composition; the *prepositions* are merely considered as *adverbs* closely connected with or joined to the *verb* (in the sense of *up, into, forward, away,* &c.). A similar connexion or combination of the unchanged *verb* with real *adverbs* and other kinds of words is considered altogether as a juxtaposition, and is therefore generally written separately, as εὖ πράττειν, κακῶς ποιεῖν.

Obs. 1. It is only in ancient poetry that some *verbs,* especially *participles* compounded with a *particle* expressive of a peculiar distinct meaning, are written as one word: *ex. gr.* αὐέρυσαν for αὖ ἔρυσαν, *they bent backwards* (the neck of the victim), παλιμπλαγχθέντας, and the like, and even the *accus.,* which is the government of the *verb, ex. gr.* δακρυχέων. See *F. A. Wolf's Præf. ad Il. noviss.* LXI.

Obs. 2. It is precisely because the usual composition with *prepositions* is to be viewed in this light, that such compounds in poetry are liable to what is called a *tmesis;* see § 147. *Obs.* 10.

3. But a real composition, by which one word coalesces with another, and is closely joined to it in an altered shape, as well as compositions with inseparable *particles,* can take place only in *verbs* changing their form so as to beget a new compound *verbal* form, with a derivative termination, which most commonly is έω: and such a composition is, as we shall see below (4.), generally grounded in a compound *subst.:* for instance, ἔργον and λαμβάνω give ἐργολάβος, whence ἐργολαβεῖν, εὖ and ὁδῶ (ΕΡΓΩ) give εὐεργέτης, (*a benefactor,*) whence εὐεργετεῖν, (*to practise beneficence,*) δυς and ἀρέσκω give δυσάρεστος, (*morose,*) whence δυσαρεστεῖν, (*to be displeased,*) and when instead of φείδεσθαι, (*to spare,*) the *negative* idea *not to spare, to disregard,* is to be expressed with the *ἀ priv.,* the *adj.* ἀφειδὴς gives ἀφειδεῖν. There are, however, compositions with *prep.* also formed in this way; *ex. gr.* ἀντιβολεῖν from ἀντιβολὴ, from ἀντὶ and βάλλω, ὑπερμαχεῖν, (from ὑπέρμαχος,) from ὑπὲρ and μάχομαι.

Obs. 3. When the *verb* remains unaltered in such compositions, it is owing to an accidental agreement of the derivative termination with that of the radical *verb, ex. gr.* ποιέω, *I make,* μελοποιὸς, μελοποιέω (*I compose songs, write poetry*): thus μυροπωλέω does not come from μύρον and πωλέω, but from μυροπώλης, ἀφρονέω not from ἀ and φρονέω, but from ἄφρων, &c.: neither is ἀτιμάω from τιμάω, but merely a collateral form of ἀτιμάζω from ἄτιμος.

4. Only in compound *subst.* a proper coalition takes place, though the second part frequently is the unaltered *noun.* But even when the two words are unchanged, they always are considered as a single word, and never separated by a *tmesis;*

and it seldom is the case in such compounds, that the last word conveys the principal idea modified by the first word. This mostly happens only in compounds with *prep.*: *ex. gr.* ξένος, *host, guest*, πρόξενος, *public guest*; ὁδὸς, *way, coming*, σύνοδος, *meeting*; ὁμόδουλος, *fellow-slave*. *Adj.* only are commonly modified in their signif., when compounded in this manner; *ex. gr.* πιστὸς, *worthy of belief*, ἄπιστος, *unworthy of belief*; φίλος, *dear, cherished*, ὑπέρφιλος, *doated on*. But when, for instance, an abstract *subst.* like τιμὴ, *honor*, is to be negatived by the *a priv.* (*dishonor*,) there is first an *adj.* ἄτιμος made, and from it a new *subst.* ἀτιμία. In this kind of compositions the *adj.* in ὺς generally take the termination ὴς, *ex. gr.* ἡδὺς, *pleasant*, ἀηδὴς, *unpleasant*, βαρὺς, οἰνοβαρὴς, and the like.

5. But in most compound *nouns* the second part does not convey the principal meaning, or the subject of the proposition, on which it is founded, but merely its object, though this second part frequently is the unaltered denomination, and this is the case whenever the *noun* itself has a termination, which is not in contradiction to the gender of the new *noun* to be formed. Thus

ἄποικος, δεισιδαίμων, is not an οἶκος or δαίμων modified by the first part of the denomination, but the former is *one who is* ἀπὸ τοῦ οἴκου, *distant from his house*, the latter *one* δείσας τοὺς δαίμονας, *fearing the gods*. Thus ἄπαις, *one who has no child, childless*; μακρόχειρ, *one who has a long arm*; ἔνθεος, *inspired by a divinity*; ἐπιχαιρέκακος, *one who* ἐπιχαίρει τοῖς κακοῖς, *delights in the misery of others*, &c.

But when the termination of the *noun* does not correspond to the intended denomination, the *noun* takes the most congenial final syllable of a declension, viz. either a bare σ, or the terminations ος, ως, *gen.* ω, ης, *gen.* ους, ις, *gen.* δος, or ων or ωρ produced by the change of vowel stated in § 63, 2. *ex. gr.*

ἄδακρυς, (from δάκρυ,) *tearless*; τρεχέδειπνος, (from τρέχω and δεῖπνον,) *one who hunts after dinners*; εὐθύδικος, *who practises strict* (δίκη) *justice, an upright judge*; ἄτιμος, *stripped of* (τιμὴ) *honor, dishonored*; φιλοχρήματος, *who loves* (χρῆμα, χρήματα,) *money*; εὔγεως, *of a good soil* (γῆ, γεω-), *fertile*; λειπόνεως, *who quits his ship* (ναῦς, νεώς); κακοήθης, *of a wicked disposition* (ἦθος); ἄναλκις, (δος,) *cowardly* (ἀλκή); σώφρων, *of sound understanding* (φρήν); εὐπάτωρ, *born of a noble father* (πατὴρ), *noble*.

Compare § 63. with all these forms. This is the origin of a great number of compound *adj.* or attributive *subst.*

6. Generally when a compound *noun* is to be formed with the help of a *verb*, the *verb* comes last, and takes the termination of a *noun*, and the first word contains either the purpose or the object of the action of the *verb*; *ex. gr.* ἐργολάβος, *who undertakes a work*; ἱπποτρόφος, *who feeds horses.* The simple termination ος is the most common in compounds of this kind, and for *subst.* the terminations ης and ας after the first declension, (see the examples, § 119, 8. d.) but for *adj.* ης after the third declension (*ex. gr.* εὐμαθὴς, *neut.* ὲς, *apt to learn, who learns easily*); and also the other terminations of *nouns*, (stated in § 119, 8.) *ex. gr.* νομοθέτης from νόμος and τίθημι, &c.

7. Other derivative words are again formed from such primitive compounds as δεισιδαιμονία, νομοθεσία, νομοθετικὸς, &c. and from the compound *verbs*, stated *sub* 3. as ἱπποτροφέω from ἱπποτρόφος, εὐπαθέω from εὐπαθὴς, &c.

8. The most remarkable of the alterations, which sometimes occur in the second word, is that words beginning with a short α, or with ε and ο, commonly take an η or ω, but this never is the case with *verbs* compounded in the manner described *sub* 2. with *prep.*, though it is done with attributive *nouns* derived from them, and with the compound *verbs* of the second kind, (see above, 3.) *ex. gr.*

ὑπήκοος, *obedient*, from ὑπακούω, στρατηγὸς, *military commander*, from στρατὸς and ἄγω[1], κατήγορος, κατηγορέω, (from κατὰ and ἀγορὰ, ἀγορεύω,) *an accuser, to accuse*; εὐήνεμος from ἄνεμος, δυσήλατος from ἐλαύνω, ἀνώμοτος from ὄμνυμι, &c.

and the compounds of ὄνομα change moreover the second ο into υ, ἀνώνυμος, εὐώνυμος, &c.

9. With respect to the accent, the general rule is, that the accent of the simple word is, (according to the analogy stated above, § 12, 2. a.) in composition, drawn as far back as the nature of the accent will allow. Thus, for instance, φιλότεκνος, φιλόθεος, come from τέκνον, θεὸς, σύνοδος from ὁδὸς, ἄπαις ἄπαιδος, from παῖς παιδὸς, ἄτιμος from τιμὴ, φιλέταιρος, εὐπάρθενος from ἑταῖρος, παρθένος, παναίολος, (*extremely various*,

[1] The words derived in this manner from ἄγω and ἄγνυμι have also, in the common language, partly an ᾱ, *ex. gr.* λοχαγὸς, ναυαγός.

changeable,) from αἰόλος, (*various,*) ἀπαίδευτος, δυσπαίδευτος, from παιδευτὸς, &c. We must, however, remember that

1.) The termination of *adj.* in ης, ες, has also commonly the accent in compounds on the final syllable; *ex. gr.* φιλομειδὴς, προσφιλὴς, ἀπαθής. But several of them, and especially the compounds with ἦθος, μῆκος, τεῖχος, ἀρκέω, draw the accent back: εὐήθης, εὔηθες, αὐτάρκης, &c. Those in -ώδης do the same. § 119, 14. See Buttm. *Complete Gr. Gr.*

2.) *Verbal nouns* in ή, ά, ής, ήρ, εὺς, and εὸς, which, as simple words, have the accent on the final syllable, *keep* it there, when compounds; *ex. gr.* ἐπιτομὴ, συμφορὰ, οἰκοδομὴ, συνδικαστὴς, συγγραφεὺς, ἐπιτιμητέος. *Subst.* in μὸς, as διασυρμὸς, παροξυσμὸς, &c. with the exception of the compounds of δεσμὸς, as σύνδεσμος, &c. do the same. Compound *adj.* in τος (compare § 60.) most generally have τος, τον, with the accent drawn back, rarely τὸς, τὴ, τόν: no rule can be relied on in this respect, *ex. gr.* ἀπόβλητος, ἐξαίρετος, &c. but καθεκτὸς, τὴ, τὸν, &c.

3.) Words, not compounds, but derived from compounds, (παρασύνθετα,) follow in their accentuation the general analogy of their terminations; *ex. gr.* the abstract *verbals* in ή and ά, as συλλογὴ, προσφορὰ, from συλλέγω, προσφέρω, ἀδικητικὸς from ἄδικος, ἀδικεῖν, παροξυσμὸς, from παροξύνω, προσδοκητὸς from προσδοκᾶν. (See, however, *Obs.* 7.) But when such words receive an addition in their composition, they again draw the accent back, *ex. gr.* ἀπροσδόκητος.

4.) Those compound words, of which the first part is a *noun* or *adverb,* and the second a transitive *verb,* with the simple termination ος, (not τος, νος, or the like,) have in general, when their signif. is an *act.* one, and the penultima short, the accent on this syllable, but when their meaning is *pass.,* the accent is on the antepenultima; *ex. gr.*

λιθοβόλος, *throwing stones,*
λιθόβολος, *pelted with stones.*

Orestes is μητροκτόνος, but *Medea's children* μητρόκτονοι, δικογράφος, *one who writes indictments,* λεπτόγραφος, *finely written;* and so on generally, even when there is no other than the *act.* meaning possible, as in οἰκονόμος,

οἰνοχόος, τοιχωρύχος from ὀρύσσω, ἀδηφάγος from ἄδην and φαγεῖν, and the like. But the accent passes over to the final syllable, whenever the penultima is long; *ex. gr.* ψυχοπομπὸς, σκυτοδεψὸς, ἱπποβοσκὸς, λιθουλκὸς, (from ἕλκω,) μελοποιὸς, δεινωπὸς, (from ΟΠΤΩ,) ὁδηγὸς, παιδαγωγὸς, ἀργυραμοιβός.

Obs. 4. There are no compounds of this kind *proparoxytona*, contrary to these rules, except a few Epic epithets, (ἱππόδαμος, σακέσπαλος, πτολίπορθος,) and the derivatives of a few *verbs* beginning with a vowel, as ἡνίοχος, (from ἡνίον ἔχω,) ναύαρχος, and this is likewise the principal accentuation of the *perispomena*, as δᾳδοῦχος, (from δᾷδα ἔχω,) κακοῦργος, πανοῦργος, from ΕΡΓΩ: the other similar derivatives of this last *verb* follow the rule, ἀγαθοεργὸς, λιθουργὸς, &c.

Obs. 5. When the *verb* has an intransitive signif., it adheres steadily to the general rule. Hence we have αὐτοκτόνος, (from ἐμαυτὸν κτείνω,) but αὐτόμολος, (from αὐτὸς ἔμολον,) and also ἰσόῤῥοπος, βαρύβρομος, and αἱμόῤῥοος, αἱμόῤῥους, πυρίπνους, and the like, because the *verbs* ῥεῖν, πνεῖν, are intransitive in these words, and the *nouns* are only *datives*.

Obs. 6. Some compounds become *oxytona*, contrary to the general rule, because their derivation has been lost sight of, *ex. gr.* ἀτραπὸς, ἀδελφὸς, βουλυτὸς, ἀργός. See p. 320, ἀργός.

Obs. 7. Practice must point out the few isolated instances in which words compounded with *prep.* do not draw the accent back, or in which the mere derivative of a compound does yet draw the accent back, as is the case in particular with several words in τος, *ex. gr.* ἐξαίρετος, ἐπίληπτος, ὕποπτος, περίῤῥυτος.

SYNTAX.

§ 122.

1. Syntax teaches the use of the forms whose formation has been treated of in the first part of the *Grammar*. It follows for that purpose the grand division of the parts of speech, as stated above, § 31.

2. We shall treat therefore—1.) of the *noun* in itself and other *nominal* forms; 2.) of the *noun* in combination; 3.) of the *verb;* 4.) of the *particles;* 5.) of several particular constructions and phrases.

§ 123.—*Of the Noun.*

1. Whatever is joined to a *noun subst. adjectively*, (*adjective, participle, pronoun, article,*) must agree with it in *gender, number,* and *case.*

2. There is a seeming deviation from this rule in Greek by the Attic writers: *adj.* &c. with a *masc.* termination are joined to a *subst. fem.* in the *dual, ex. gr.* Xen. *Cyrop.* 1, 2, 11. Καὶ μίαν ἄμφω τούτω τὼ ἡμέρα λογίζονται. Plato *Phædr.* 237. Ἡμῶν ἐν ἑκάστῳ δύο τινέ ἐστον ἰδέα ἄρχοντε καὶ ἄγοντε, οἷν ἑπόμεθα. Thus frequently τὼ θεὼ and τοῖν θεοῖν, (*Demeter* and *Persephone,*) from ἡ θεός. But since we have seen above, (§ 60, 3. 4.) that the *adj.* in ος often are *communis generis*, especially with the Attics, we need only take for granted that this is usually the case with all *adj.* in the *dual.*

Obs. 1. Poets sometimes allow themselves to construe attributive *subst.*, which are *masc.* barely in form, (§ 119, 8.) with *nouns fem.; ex. gr.* Μοῦσαι ἵστορες φόβης, Ἐρινύες λωβητῆρες, παμβώτορα γαῖαν, φίλων διαφθορεῦ to a female, Eurip. *Hipp.* 682. (see Valck.) [1]

3. But the *adj.* may also stand without a *subst.* not only in reference to a *subst.* in the same context, but very frequently also without any *subst.* whatever: the *subst.* then, either is actually omitted, or the idea of a *subst.* (as *a man, woman, thing,*) is kept in the mind. Such an *adj.* acquires in that case all the

[1] The intermixture of forms in the *dual* and *pl.* chiefly takes place only on connecting the subject and the predicate. See § 129, 5.

properties of a *subst.*, *ex. gr.* ὁ σοφὸς, *wise* (*man*), ἡ ἄνυδρος, viz. γῆ, *desert* (*earth destitute of water*), ἡ ὀρθὴ, viz. ὁδὸς, *straight* (*road*), οἱ πολλοὶ, *the many, multitude, people*, τὰ ἐμὰ, *my things*; and also the *pronouns* οὗτος, ἐκεῖνος, τὶς, &c.

Obs. 2. In this last way most *subst.* have originated in all languages; hence in Greek many personal denominations denoting *trade, condition, office,* (as a *shepherd, judge,*) are still used, as it were, as *adj.*, with the addition of the word ἀνὴρ, when they apply to one individual only. Thus, for instance, ποιμὴν (*shepherd*) stands alone only in reference to his flock; but ἀνὴρ ποιμὴν, where we commonly say merely *a shepherd,* when the strict sense is, *a man who is a shepherd*; and again, ἀνὴρ τύραννος, *a man who belongs to the family of a ruler, of a sovereign* (as Hipparchus, brother to Hippias, the actual ruler, tyrant, of Athens). See also ἀνὴρ φίλος, § 132, 4, 2. a. When directed to several individuals, it is a respectful address, *ex. gr.* ἄνδρες δικασταὶ, *ye judges!*

Obs. 3. The *adj.* may sometimes supply the place of the *adv.*, and some *adj.* in Greek are almost always employed only in that way. Of this kind are, ἐθελοντὴς, *voluntary,* (ἐθελοντὴς ἀπῆει, *he went away voluntarily,*) ἄσμενος, *willing* (ἀσμένη ἐδέξατο, *she accepted it very willingly*); and several *adj.* denoting *time,* as τριταῖοι ἀφίκοντο, *they arrived at the end of three days*; σκοταῖος ἦλθεν, *he came in the dark.* The same are χθιζὸς, μεσονύκτιος, πανημέριος, ὄψιος, ἐαρινός; the words denoting any place, *ex. gr.* ἐφέστιοι ἑζόμεθα, *near the hearth*; θαλάσσιος, θυραῖος, μετέωρος, πλάγιος, ὑπερπόντιος.

4. Whenever a *compar.* refers to another quality of the same object, the latter, as in Latin, is not in the *positive,* but likewise in the *compar.*, *ex. gr.* Eurip. *Med.* 490. πρόθυμος μᾶλλον ἢ σοφωτέρα. Plato *Rep.* III. p. 409. σοφώτερος ἢ ἀμαθέστερος δοκεῖ εἶναι;

§ 124.—*Of the Articulus Præpositivus.*

1. The *art. præpos.* being originally a *pronoun demonst.*, demonstrates or points out an object generally known, or which has been already mentioned in the context, whether of a concrete or of an abstract nature. Hence it points either to a *definite individual,* in distinguishing it from among the rest, *or* it points to the *species,* which latter the speaker presupposes to be a general idea, comprising a number of individuals, *ex. gr.* οἱ θεοὶ ἐκόλασαν τὴν τοῦ ἀνδρὸς ὕβριν—αἱ ἡδοναὶ πείθουσι τὴν ψυχὴν μὴ σωφρονεῖν—ὁ ἐλέφας τὸν δράκοντα ὀρρωδεῖ.

2. The indefinite *art.* of modern languages is never expressed in Greek, but when an indefinite object is distinctly to be denoted as an individual object, in which case the *pronoun* τὶς, τὶ, supplies our article indefinite, *ex. gr.* ἵππος ἔτεκε λαγὼν, *a mare brought forth a hare*; γυνή τις ὄρνιν εἶχεν, *a woman had a hen.*

3. Proper names, according to their nature, omit the *art.*

It is however used, either when the *name* has been already mentioned, or when it is a generally known one, so that the *art.* conveys in some measure the idea of "that individual of whom we have already spoken," or "that individual with whom we are all acquainted." But the *art.* is *usually* omitted in mentioning any person for the first time in a narration, and it is *frequently* omitted when there is any nearer designation following with the *art.*, *ex. gr.*, Σωκράτης ὁ φιλόσοφος, Πρόξενος ὁ Βοιώτιος, *he from Bœotia;* but Θουκυδίδης Ἀθηναῖος, *Th., an Athenian.* (Compare Krüger on Xen. *An.* 6, 2, 13.) The names of *rivers* are usually placed between the *art.* and the *subst.* ποταμός; ὁ Εὐφράτης ποταμός; but Σελινοῦς ποταμὸς signifies *a river called Selinus.*

Obs. 1. Languages differ in the use of the *article definite.* The Greek in particular has it before several *pronouns,* where the English and German languages omit it, or even use the *article indefinite.* For instance, after a general description, the Greek says, ὁ τοιοῦτος ἀνὴρ οὐκ ἄν μοι ἀρέσκοι: this expression then includes *all such,* whilst we should say, *such* A *man cannot please me.* When prefixed to an interrogative, the *article* denotes that the answer is expected to be a definite object, *ex. gr.* τὸ ποῖον; *but which?* τὰ ποῖα ταῦτα; *which do you mean?* In confidential conversation we even meet with πάσχει δὲ θαυμαστόν· τὸ τί; *something wonderful happens to him. And that is—what?*

Obs. 2. The *art.* is essential in Greek with the *pronouns possessive,* for *ex. gr.* σὸς δοῦλος (as well as δοῦλός σου) can signify only, *a slave of thee;* but ὁ σὸς δοῦλος (as well as ὁ δοῦλός σου) means *thy slave.* (Compare § 127, 7.) On the *art.* before the *part.* see § 144.

Obs. 3. The remaining instances, where the Greek has the *art. præpos.* instead of our *article indefinite*[1], may be reduced to the following two principal cases: 1.) When an object, which in particular instances is or may be an indefinite one, is considered in the abstract or in general, and consequently appears as definite. We do the same, for instance, in comparisons: we may say, "He is like *the* physician, who should visit the sick without knowing any thing of physic." (Xen. Œc. 15, 7.) Again, when an indefinite object becomes a definite one in a particular relation, or occupies a definite place, we say, "The matter between you and me is still so doubtful, that we want *a* man to decide it;" but the Greek has, ὥστε τοῦ διακρινοῦντος ἔτι δεῖ, *we want* THE *man who will decide it,* viz. *the third man in this particular relation, who* &c.[2] 2.) On relating a current story, which is repeated as being well known, and having been frequently told, *ex. gr.* Plato *Charm.* 7. Σοφώτατος ὁ Κριτίας, ὃς εἶπεν, ἐπὶ τοῦ καλοῦ λέγων παιδὸς, *Critias is very wise, who* (*according to the well-known story*) *said in reference to* a *beautiful boy*——.

Obs. 4. The Greek prose-writers frequently *omit* the *art.* where we should use it, and where, according to the rule, it ought to be used even in Greek. But such cases are difficult to be brought under strict rules, as a great latitude was granted to the Greek writer on such points, and the addition of the *art.* therefore is not to be considered entirely wrong. Thus the *art.* is frequently omitted: 1.) in expressing gene-

[1] See Wolf. *ad Reiz. de Accent.* 76. Heind. *ad Plat. Charm.* 7.

[2] In the passage which is quoted, Plato *Phædr.* 4. τῷ νοσοῦντι ought, I think, to be actually taken in a definite sense, as Socrates is clearly meaning himself.

ral ideas; *ex. gr.* Plato *de LL.* 5. *θεῖον γὰρ ἀγαθόν που τιμή. Charmid.* 18. *οὐκ ἄρα σωφροσύνη ἂν εἴη αἰδώς. Theæt.* 23. *αἴσθησις, φῂς, ἐπιστήμη*: 2.) before words whose general and abstract nature has become sufficiently definite and particularised by the context; *ex. gr. πόλις, μήτηρ, πατήρ, γονεῖς, παῖς, θεὸς*, and others; principally in their *oblique cases;* and 3.) before such *appellatives*, which have some similitude with proper names, as *ἥλιος, σελήνη, γῆ, θάλασσα, οὐρανὸς, βασιλεὺς, king of Persia;* see Heind. ad Plat. *Euthyd.* 8. *Phædo* 17 and 108.

§ 125.

1. The *art.* is frequently separated from its *subst.*, not only through the *adj.* (*ὁ καλὸς παῖς—οἱ ὑπάρχοντες νόμοι, the existing laws,*) but also through other more particular modifications of the *subst., ex. gr. ἐμέμνητο τῆς ἐν μανίᾳ διατριβῆς, he remembered the time spent in madness,* in which case a participle as *γενομένη* and the like may often be mentally supplied; *ex. gr. ἡ πρὸς Γαλάτας μάχη, the battle against the Gauls; ἡ πρὶν ἄρξαι αὐτὸν ἀρετὴ, the virtue which he showed before he reigned* (Xen. *Ages.* 1, 5).

Obs. 1. The Ionians even insert the *pronoun τὶς* between the *gen.* dependent on it and its *art., ex. gr. τῶν τις ἱερέων*, instead of *τῶν ἱερέων τις.*

2. If the intercalated modification begins with the *art.* there may be two or three *articles* one after the other, provided they differ in their forms from each other, *ex. gr. τὸ τῆς ἀρετῆς κάλλος, the beauty of virtue, ὁ τὰ τῆς πόλεως πράγματα πράττων, he who manages the affairs of the state, τὸν τὸ τῆς Ἀθηνᾶς ἄγαλμα ἐργασάμενον,—ἔνοχος ἔστω τῷ τῆς τῶν ἐλευθέρων φθορᾶς νόμῳ.*

3. But the modifications of the *subst.* may also come after for emphasis or distinctness, in which case the *art.* must be repeated; *ex. gr. τὸν παῖδα τὸν σὸν, thy son, ὁ χιλίαρχος ὁ τὰς ἀγγελίας εἰσκομίζων, the military tribune who has to bring in the reports.* It may, however, be omitted in the first place, *ex. gr. σύνειμι ἀνθρώποις τοῖς ἀγαθοῖς.*

Obs. 2. The *gen. partitive* can never be intercalated in that way, nor, when placed after the governing *noun*, can the *art.* of the latter be repeated before the *gen. part.* The only exception to this rule is, where several other words are placed between the *art.* and the *gen. part.; ex. gr.* Thuc. VI. 102. *οἱ πρὸς τὴν πόλιν αὐτῶν τὸ πρῶτον καταφυγόντες*, where *αὐτῶν* depends upon *οἱ καταφυγόντες.* The *pronoun demonst.* is intercalated in an analogous manner in many passages; as for instance in Xen. *Anab.* VI. 2, 6. *ἡ στενὴ αὕτη ὁδός.* The repetition of the *article* is necessary with the *part.*, because the proposition would else constitute that particular construction of the *part.*, which is so usual in the Greek language, and of which we treat below, § 144.

Obs. 3. When the *adj.* without an *art.* stands close to a *subst.*, which has the *art.*,

without, however, coming between the two, the *adj.* stands in the place of an accessory proposition, in which it would be the predicate, *ex. gr.* ἥδετο ἐπὶ πλουσίοις τοῖς πολίταις does not mean, *he rejoiced at the wealthy citizens,* but, *he rejoiced at his citizens when they were,* or, *as far as they were, wealthy;* ἐπ' ἄκροις τοῖς ὄρεσιν, *on the mountains, where they are the highest,* i. e. *on the top of the mountains;* ὅλην τὴν νύκτα, *the whole night;* ἔχει τὸν πέλεκυν ὀξύτατον, which we can only translate by, *he has a very sharp axe,* but the exact idea is, *the axe which he has* (and ought to have for the undertaking) *is very sharp.*

4. When the *subst.* is understood from the context, it is commonly omitted, and the *art.* stands alone before the modifications, *ex. gr.* ὁ ἐμὸς πατὴρ καὶ ὁ τοῦ φίλου (*my father and* THAT *of my friend*).

5. There are certain customary omissions in such cases, (as above, § 123, 3. with the *adj.*) *ex. gr.* υἱὸς, παῖς, θυγάτηρ, Ἀλέξανδρος ὁ Φιλίππου, or also alone: ὁ Σωφρονίσκου, *the son of Soph.,* i. e. *Socrates.*

χώρα, γῆ· εἰς τὴν Φιλίππου, *into the country of Philippus.*

οἶκος or οἰκία· (more usual without any *art.,* see § 132. *Obs.* 9. 147. *Obs.* 5.) εἰς Πλάτωνος, *into the house of Plato;* εἰς ᾅδου, *into the Hades.*

ἄνθρωποι· οἱ ἐν ἄστει, *the inhabitants;* οἱ κατ' ἐμὲ, *my contemporaries.* The same with regard to friends or relations: οἱ περί or ἀμφί τινα, (see § 150.) οἱ σύν τινι, &c.

χρήματα or πράγματα· τὰ τῆς πόλεως, *the affairs of the town;* τὰ (or τὸ) τῆς ἀρετῆς, *that which relates to virtue.* Hence arises a circumlocution of the simple *subst.* See § 128. *Obs.* 1. and 2.

ἡμέρα· ἡ ἐπιοῦσα, *the following day.*

6. As any indeclinable modification may be declined with the help of the *article, adverbs* are converted into *adj.* by the mere addition of the *art., ex. gr.* μεταξὺ, *between,* ὁ μεταξὺ τόπος, *the intermediate place, the place situated between;* πέλας, *near,* αἱ πέλας κῶμαι, *the neighbouring villages,* οἱ τότε ἄνθρωποι, οἱ πάλαι σοφοὶ ἄνδρες, ἡ ἄνω πόλις, *the upper town,* εἰς τὸν ἀνωτάτω τόπον, (see § 115, 6.) ἡ ἐξαίφνης μετάστασις, *the sudden removal,* &c.[1] Under this head comes also ἡ οὐ διάλυσις, and the like, see below, § 148. *Obs.* 3. Or the *adverb* comes after, and the *art.* is repeated: Ὅταν ἐγείρησθε ἐκ τῆς ἀμελείας ταύτης τῆς ἄγαν, *when you awake from this excessive remissness.*

7. If the *subst.* being sufficiently known from the context or

[1] The Latin language, not having any *art.,* must resort to a kind of juxtaposition to use such expressions, and that only in comedy, *heri semper lenitas,* Terentius.

idea itself, be altogether omitted, the *adv.* assumes the *appearance* of a *subst., ex. gr.* αὔριον, *to-morrow,* omitting the word ἡμέρα, *day,* gives ἡ αὔριον, *the morrow;* ἡ Λυδιστὶ, *the Lydian music* (ἁρμονία being understood); οἱ τότε, *the men of that time;* ἐς τοὐπίσω, (for τὸ ὀπίσω, with the probable omission of μέρος,) *backwards, towards the hind part;* Anacreon has, Τὸ σήμερον μέλει μοι, *I care only for to-day,* i. e. *for what is to-day, what occurs to-day;* for it is not always possible to supply a definite *subst.* when the *art.* is *neut.,* nor is there any occasion to supply a *subst.*

8. On the other hand, *Infinitives,* and any word or phrase considered in itself as an *object,* become *actual* substantives by the *art.* being prefixed:

1.) *Infinitives, ex. gr.* τὸ πράττειν, *the acting, being engaged in business,* τὸ κακῶς λέγειν, *the evil-speaking, backbiting,* ἥδομαι τῷ περιπατεῖν, *I find pleasure in walking.* The use of the *infin.* as a *subst.* is very extensive in Greek, as will be seen § 140.

2.) Any word or phrase, considered in itself as an object, *ex. gr.* τὸ λέγω, i. e. the word λέγω.—Plato *Protag.* 345. Περὶ ἑαυτοῦ λέγει τοῦτο τὸ ἑκών. *Phædr.* 129. Καταχρήσασθαι δεῖ αὐτὸν τὸ, Πῶς δ' ἂν ἐγὼ τοιόσδε τοιῷδε ἐπεχείρησα, *he must make use of this speech, How could I have attacked such a one!*

9. The short particles, as δὲ, τὲ, γὲ, δὴ, γὰρ, μὲν, μὲν δὴ, τοίνυν, are usually placed between the *art.* and the *subst.* or its representative: ὁ γὰρ ἄνθρωπος, ἡ μὲν γὰρ τέχνη, &c.

Obs. 4. Any word denoting an object is generally considered as of the *neut. gender;* but in grammar it is customary to give to every word the *gender* belonging to the denomination of that part of speech, *ex. gr.* as we say ἡ ἀντωνυμία, (*the pronoun,*) we also say ἡ ἐγὼ, (the *pronoun* ἐγὼ,) and ὁ ἐπεὶ, because of ὁ σύνδεσμος (*conjunction*).

Obs. 5. There is, however, another peculiarity to be attended to. The article τὸ with its accompaniment, omitting any connexion, becomes *adverbial, ex. gr.* τὸ τελευταῖον, *finally,* τανῦν, (properly τὰ νῦν.) *now,* τὸ ἀπὸ τοῦδε, *henceforth* (compare below the *accus.* § 131, 8).—See about εἶναι τοῦ πρόσω, the *Note* to § 132, 4, 2. c., and about some other expressions with the *art.* τὸ or τὰ, below the *adj. neut.* § 128. and the *accus.* § 131.

Obs. 6. In an elliptical sentence the *article* sometimes stands even before a *pronoun relative, ex. gr.* Τὸ ὁμοιωθὲν πρὸς τὸ ᾧ ὡμοιώθη, (Plato *Rep.* 510.) *the thing compared contrasted with that to which it is compared,* where ἐκεῖνο might have been used instead of τό: Οὐδὲν τῶν ὅσα αἰσχύνην ἐστὶ φέροντα (Herod. 3, 133): Τοῖς οἵοις ἡμῖν χαλεπὴ ἡ δημοκρατία, *to men like us* (compare below, § 143, 6.) *a democracy is prejudicial* (Xen. *Hist. Gr.* 2, 3, 17): Τῆς (συνουσίας) ὅθεν ἂν φρονιμώτατος εἴη, (Plato *Phædr.* 34.) τὸ ὥσπερ κάρυον, *the walnut-like thing* (*Pollux* 7, 75); and the

same before other words connected with a subsequent proposition, *ex. gr.* Τὸ πότε δεῖ λέγειν διδασκέ με, literally, *the when one ought to speak teach me*, i. e. *teach me when it is proper to speak*; Ἓν ἔτι λείπεται, τὸ ἢν πείσωμεν ὑμᾶς, i. e. *a case still remains, this, namely, if we could persuade you* (Plato *Rep.* 1. p. 327).

§ 126.—ὁ, ἡ, τὸ, *as Pronoun Demonstr. and* ὃς, ἣ, ὅ.

1. Both the *artic. præpos.* ὁ, ἡ, τὸ, and the *artic. postpos.* ὃς, ἣ, ὅ, were *demonstrative pronouns* in the primitive language instead of οὗτος or ἐκεῖνος. When the language became polished, and more copious, their use was more confined, but even in common prose both retained in several definite instances the power of a real *demonstrative pronoun.*

2. They were most frequently used in this sense on making a division and distinction; in that case ὁ μὲν comes first, and then ὁ δὲ follows once or several times, properly only in speaking of definite objects, *this—that—*: but also of indefinite ones *—the one—the other—one more,* and so through all *genders* and *numbers*; *ex. gr.* Τὸν μὲν ἐτίμα, τὸν δὲ οὐ, *this* (*man*) *he esteemed, that not*; Τὸ μὲν γὰρ ἀνόητον, τὸ δὲ μανικὸν, *one is a silly trick, the other a mad one*; Τῶν πολεμίων, (or οἱ πολέμιοι,) οἱ μὲν ἐθαύμαζον τὰ γιγνόμενα, οἱ δ' ἐβόων, οἱ δε συνεσκευάζοντο, *some of the enemies were astonished at what happened, others screamed, others prepared for their retreat*; Τῶν ζώων τὰ μὲν ἔχει πόδας, τὰ δ' ἐστὶν ἄποδα:—Κρεῖσσον καλῶς πένεσθαι ἢ κακῶς πλουτεῖν· τὸ μὲν γὰρ ἔλεον, τὸ δ' ἐπιτίμησιν φέρει:—*Isocrates* says of the Athenians, who had sent out colonies, because their country was over-peopled, that in this way they, Ἔσωσαν ἀμφοτέρους, καὶ τοὺς ἀκολουθήσαντας καὶ τοὺς ὑπομείναντας· τοῖς μὲν γὰρ ἱκανὴν τὴν οἴκοι χώραν κατέλιπον, τοῖς δὲ πλείω τῆς ὑπαρχούσης ἐπόρισαν.—We find in the same manner, οἱ μὲν αὐτῶν—οἱ δὲ, *some of them—others—*. See about ὁ μὲν, ὁ δ' οὗ, § 149. in μέν.

3. The genuine Attics seldom use the *artic. postpos.* in this way, (ὃς μὲν, ὃς δὲ, &c.—ἃ μὲν, ἃ δὲ, &c.) but later writers, like Plutarch, very frequently.

Obs. 1. There is an instance in Demosth. *pro Cor.* 248. Reiske, Πόλεις Ἑλληνίδας, ἃς μὲν ἀναιρῶν, εἰς ἃς δὲ τοὺς φυγάδας κατάγων, *destroying some Greek cities, bringing the exiles back to others.*

4. In a narrative, ὁ, ἡ, τὸ, frequently stands but once with δὲ in reference to an object already named, *ex. gr.* ὁ δὲ εἶπε, *but this one said*; τὴν δὲ ἀποχωρῆσαι, (the *accus.* with the *infin.*) *that this* (*female*) *then went away.*

5. When the question is of persons as subjects or agents, such a proposition may also be connected with καὶ, in which case the *nomin.* always has the form of the *artic. postpos.* ὅς, ἥ, οἵ, αἵ:—but the *accus.* (with the *infin.*) takes the form of the *artic. præpos.* τὸν, &c. *ex. gr.* Καὶ ὃς, ἀκούσας ταῦτα, ἔωσεν αὐτὸν ἐκ τῆς τάξεως, *the other, having heard this, pushed him out of the rank,* Καὶ οἱ διαλυθέντες, ἐσέβαινον ἐς τὰς νῆας, Herod. Καὶ τὸν κελεῦσαι δοῦναι, *and the other ordered it to be given to him.*

Obs. 2. Hither belong also the expressions used in relating a conversation: ἦ δ' ὅς, *said he,* (see § 109. p. 220.) and the elliptic καὶ ὅς, (viz. ἔφη,) *on which the other said.*

Obs. 3. When there is a *prep.* in the sentence, μὲν and δὲ frequently come immediately after it, *ex. gr.* Ἐν μὲν τοῖς συμφωνοῦμεν, ἐν δὲ τοῖς οὔ, *on some points we agree, on others not;* Isocr. *Paneg.* 41. Εἰς μὲν τοὺς ὑβρίζοντες, τοῖς δὲ δουλεύοντες. See Reiz. *de Accent.* 13, 69.

Obs. 4. The distinctions, however, are not always so marked and so corresponding as in the preceding examples; *ex. gr.* οἱ μὲν is frequently followed in the next proposition by τινὲς δὲ, ἔνιοι δὲ, or by a name or any other designation.

Obs. 5. From the ancient signif. of the *art.* the expressions τὸν καὶ τὸν, τὰ καὶ τὰ, and the like, are derived; they correspond with the English *this and that,* and are particularly frequent in Demosth.

Obs. 6. The ancient signif. of the *art.* accounts likewise for the poetical *dat.* τῷ *adverbially* used, *therefore, on that account, Il.* ε. 815. Γιγνώσκω σε, θεὰ,—Τῷ τοι προφρονέως ἐρέω ἔπος, *therefore I will candidly tell you,* which may also be expressed by the *accus.* (compare below, § 131, 7.) *Il.* γ. 176. Ἀλλὰ τάγ' οὐκ ἐγένοντο, τὸ καὶ κλαίουσα τέτηκα, *therefore am I melting in tears.*

Obs. 7. But the use of both *articles* as *demonstrative pronouns* is far more general in poetry, especially in Epic poetry, and ὁ, ἡ, τὸ, in Homer, (excepting the instances in which τὸ, τὸν, &c. stand for ὅ, ὃν, &c. according to § 75. *Obs.* 2.) are almost every where to be taken in this sense. To be convinced of this, we need only to look at the following passages, *Il. α.* 340. δ. 399. ε. 715. ζ. 407. *Od.* ε. 106., which, read superficially, appear to have the usual prosaic *art.;* but the attentive reader, who does not know of any such *art.* in Homer, very soon perceives from the context that in all these passages, and many similar, it is the *demonstrative pronoun;* the *demonstrative* power of which, however, may be dispensed with here, and is therefore weakened. In but few passages this little word denotes an object merely as well known and distinguished, or as very much present to the mind of the poet, or where the demonstrative power really is so weakened, that its dwindling into the true Attic *art.* becomes obvious (*Il. α.* 167. η. 412. μ. 289).—But we must be particularly on our guard against taking this form for the *art.*, when it is separated from the *subst.* by the *verb* and the whole proposition, as, Ἡ μὲν ἄρ' ὣς εἰποῦσ' ἀπέβη πόδας ὠκέα Ἶρις: for here ἡ as a *demonstrative pronoun* is to be rendered by *she,* whose name is mentioned after in the poetical way, *thus she spoke, and departed, the swift-footed Iris.* This is proved by those passages in which the real *pronoun* οἱ (*to him*) is followed in the same way by the *subst., ex. gr. Od.* ν. 106.—Thus even in Homer this *subst.* nature of ὁ, ἡ, τὸ, apparently raises an *adj.* to a *noun subst., ex. gr. Il.* ρ. 80. τὸν ἄριστον, *the bravest,* α. 33. ὁ γέρων, *the old* (*man*), and frequently οἱ ἄλλοι, τἄλλα. In all these instances ὁ, ἡ, τὸ, as *subst.* has its *adj.* along with it, and the sense properly is, *him the bravest, he the old* (*man*), *those, the others, that, the other.* But here too the *pronoun demonstrative,* as it may be dispensed with, is often weakened, and its dwindling into the usual *article* very evident.

§ 127.—*Pronouns—Adj.* πᾶς.

1. a.) The *pronouns demonstrative* οὗτος and ὅδε are sometimes employed instead of *adverbs of place; ex. gr.* Plato *Rep.* 1. (in the beginning,) Ἡρόμην ὅπου εἴη, οὗτος ἔφη, ὄπισθεν προσέρχεται, *I asked where he was; there he comes, said the other, behind you.* The *demonstrative* ὅδε is chiefly used in this manner by poets, (*Od. a.* 185. χ. 367.) and in particular very frequently by tragic poets (Schaef. *Meletem.* 77).

b.) οὗτος and ὅδε (and the *adverbs* οὕτως and ὧδε) differ from each other in so far as οὗτος refers, though with some exceptions, to the antecedent, and ὅδε to the subsequent words in a sentence; οὗτος is in good prose employed at the beginning of a sentence which is introduced by a *pron.* relative.

c.) The *pronouns demonst.* are frequently *omitted* before the *pronouns relative,* as in Latin, *ex. gr.* (ταῦτα) ἃ σὺ εἶπες, and in the locutions σημεῖον δέ· τεκμήριον δὲ, (see § 151 towards the end,) ἔστιν οἳ—§ 150.

2. The three principal signif. of the *pronoun* αὐτὸς (§ 74, 2.) must be carefully discriminated.

I. It signifies *self,*

a. when it belongs to another *noun,* so as to be in *apposition* with it, that is to say, either behind it, or even before the *article, ex. gr.* Μᾶλλον τοῦτο φοβοῦμαι ἢ τὸν θάνατον αὐτὸν, *I fear this more than death itself;* Αὐτὸν τὸν βασιλέα ἀποκτεῖναι ἐβούλετο, *he wanted to put to death the king himself.*

b. when, the *pronoun personal* being omitted as sufficiently known from the context, it stands for *I myself, he himself.* In that case it is chiefly in the *nomin., ex. gr.* αὐτὸς ἔφη, *he himself said it;* παρεγενόμην αὐτὸς, *I myself got there;*—it is used in the oblique cases only, when the sentence begins with them, *ex. gr.* αὐτὸν γὰρ εἶδον, *for I saw him himself.*

II. It is employed instead of the *pronoun personal* of the 3 *pers.,* but merely in the oblique cases, as in English *him, her, it, to him,* &c. (in Latin *eum,* &c.) In this sense it can come only after other words of the sentence or proposition, *ex. gr.* ἔδωκεν αὐτοῖς τὸ πῦρ, *he gave fire to them;* οὐχ ἑώρακας αὐτόν; *have you not seen* HIM? Τὸ δέρας Αἰήτῃ ἔδωκεν, ἐκεῖνος δὲ αὐτὸ

καθήλωσεν, he gave the skin to Æëtes, but the latter nailed IT *up.* —See also 7.

III. It means *the same*, when it is immediately preceded by the *article; ex. gr.* ὁ αὐτὸς ἀνὴρ, *the same man;* ἐκέλευσε τὸ αὐτὸ (or ταὐτὸ) ποιεῖν, *he ordered him to do the same.* (See its construction with the *dat.* below § 133, 2.)

Obs. 1. Hence it follows that the *nomin.* αὐτὸς, &c. never signifies *he alone*, &c. But under the second head must also be ranked those instances, in which the subject, according to the Greek construction, is stated in an oblique case, especially in the *gen. absolute*, and with an *infin.* in the *accus.;* the oblique cases of αὐτὸς must then be rendered by *he, she, it, ex. gr.* ἐπικειμένων δ' αὐτῶν, *but as* THEY *rushed in;* μετὰ ταῦτα, ἀπελθεῖν αὐτὸν, *that after this* HE *departed;* Soph. *Philoct.* 777. (*pray*) μή σοι γενέσθαι πολύπονα αὐτὰ, (viz. τὰ τόξα, *the bow,*) *that* IT *be not troublesome to you.*

Obs. 2. The Epic poets also employ αὐτὸς without the *article*, for ὁ αὐτός: and sometimes it is used even in prose for μόνος, *alone, ex.gr.* αὐτοὶ γάρ ἐσμεν, *for we are alone;* the English *we are by ourselves;* αὐτὰ τὰ πρὸ τῶν ποδῶν ὁρᾷν, *to observe only what is before your feet,* Xenoph. *Laced.* 3, 5.

3. The *pronoun* αὐτὸς loses its emphasis in the *reflective pronouns* ἐμαυτὸν, σεαυτὸν, &c. (§ 74, 3): αὐτὸν σὲ means *thyself*, but σεαυτὸν simply *thee* as the *reflective pronoun*, (which, however, in English is expressed with *self*,) *ex. gr.* ἔθιζε σαυτόν (in French barely *accoutume-toi*, but in English *accustom thyself*). Thus the *pronoun reflective* of the 3 *pers.* (ἑαυτὸν or αὑτὸν) answers to the Latin *sui, sibi, se*, and, like this, it is also used when it refers to the first subject of two connected propositions, where we still say *him* in English; *ex. gr.* Νομίζει τοὺς πολίτας ὑπηρετεῖν ἑαυτῷ, *he thinks his fellow citizens are subject to* HIM. But in this last case it may also be simply αὐτὸν or ἓ (οὗ, &c. σφεῖς, σφᾶς, &c. See *Obs.* 3).

Obs. 3. The Attics use ἓ, &c. in this combination chiefly 1.) when there is no emphasis, and when it would be the enclitic μὲ in the 1 *pers.*, Plato *Rep.* 1. (*init.*) Κατιδὼν ἡμᾶς, ὁ Πολέμαρχος ἐκέλευσε δραμόντα τὸν παῖδα περιμεῖναί ἑ κελεῦσαι, *he bid the slave tell us to wait for him;* in the same way we have οἵ, Xen. *Anab.* 3, 1, 5. Plato *Phædo* p. 117. *Protag.* 316. σφίσιν, Xenoph. *Hell.* 5, 4, 11. &c. But 2.) when, in a speech alluded to *in sermone obliquo*, the speaker himself is mentioned, this *pronoun* is frequently used in opposite propositions and the like, entirely as ἐμέ. See, for instance, Plato *Rep.* 10. *p.* 617. where σφᾶς, οὗ, ἓ, occur in this way.—The *sing.* of this form is altogether very rare with the Attic writers, but the *pl.* was familiar to them both ways; they have even the *nomin.* σφεῖς, when a quoted speech or opinion, the speakers, or those who give their opinion, are themselves the subject, *ex. gr.* Xen. *Anab.* 7, 5, 5. Λέγειν ἐκέλευον, ὅτι οὐδὲν ἂν ἧττον σφεῖς ἀγάγοιεν τὴν στρατιὰν, *they bid them say that they would lead the army on equally well.* In this case αὐτοὶ might be used, but it would rather signify *they themselves:* in the *sing.*, however, nothing but αὐτὸς can be used in this case both for *he* and *he himself.* See about the *nomin.* ἵ the *Note* to § 72, 3.

Obs. 4. Examples of ἑαυτὸν or αὑτὸν thus employed are found in Isocr. *Paneg.* 12.

Οἱ μὲν (οἱ θεαταὶ) ὅταν ἴδωσι τοὺς ἀθλητὰς ἑαυτῶν ἕνεκα πονοῦντας, where ἑαυτῶν refers to the spectators, to which corresponds exactly in the next following sentence, Οἱ δὲ (οἱ ἀθληταὶ) ὅταν ἐνθυμηθῶσιν, ὅτι πάντες ἐπὶ τὴν σφετέραν θεωρίαν ἥκουσιν —σφετέραν, (formed of the simple ἕ, σφεῖς,) which refers to the combatants : again in Eurip. *Hipp.* 977. Xenoph. *Mem.* 1, 2, 52. Plato *Phædr.* 259. But in many instances of this kind αὐτὸν may also be used, in which case the proposition is stated by the writer as his own view of the subject. See *Exc. X. ad Demosth. Mid.*

Obs. 5. The *reflective pronouns* of the 3 *pers.* have sometimes the power of a general reflective *pronoun*, which stands also for the 1 and 2 *pers.*, as ἑαυτοῦ, αὑτοῦ, for ἐμαυτοῦ and σαυτοῦ. This has been perfectly ascertained and is acknowledged by the ancient grammarians, (see Timæus with the *Note* of Ruhnken, p. 92.) and extends likewise to prose ; but the passages occurring in prose writers are still open to critical examination. The Attic *senarius* is an instance in point, *ex. gr.* Soph. *Œd. T.* 138.

Ὑπὲρ γὰρ οὐχὶ τῶν ἀπωτέρω φίλων,
Ἀλλ' αὐτὸς αὐτοῦ, τοῦτ' ἀποσκεδῶ μύσος,

for the sake of myself, for my sake. Other poets go still further ; not only use σφέτερος without any distinction of *pers.* or *number* in the sense of *one's own*, but also ἕ, οἵ, ἑός, Apoll. partly (like the Latin *se*) for the *pl.*, and partly as a *pronoun reflective* of the 1 and 2 *pers.* (see Wolf. *Proleg. ad Hom.* 247.)

Obs. 6. The *genitives* of the *pronoun* αὐτὸς are added, corresponding with the Latin usage, to the pronouns possessive, for the purpose of strengthening the power of the latter ; in English we say : *my own*, &c.:

αὐτῶν γὰρ σφετέρῃσιν ἀτασθαλίῃσιν ὄλοντο, sua ipsorum temeritate perierunt.
Hom. *Od. α.* 7.

We meet with this addition less frequently in prose, on account of the pronouns possessive (see below 7) being usually rendered by the pronouns personal. The *gen.* of a *subst.* instead of αὐτοῦ, &c. may be also joined to the pron. possessive, *ex. gr.* διαρπάξουσι τὰ ἐμὰ, τοῦ κακοδαίμονος.

4. The *pronoun indefinite* τὶς is also used for the German *man*, French *on*, English *one, they, people, ex. gr.* Ἄνθρωπον ἀναιδέστερον οὐκ ἄν τις εὕροι, *one cannot find a more impudent man;* even it refers to a whole assembly, *ex. gr.* Ἤδη τις ἐπιδεικνύτω ἑαυτὸν, *now one must distinguish one's self* (*every one of you must distinguish himself*). See about the *neut.* τὶ, § 150. The *pronoun interrog.* τίς, τί, is also used as in English for an *indirect interrogation :* ἠρώτα με τίς εἴην, *he asked me* who *I was.*

Obs. 7. Hence τίς, τί, is likewise employed with some *verbs* denoting merely *inquiry* or *investigation*, instead of ὅστις, ὅ τι, Xen. *Anab.* 3, 3, 18. Ἦν οὖν ἐπισκεψώμεθα, τίνες αὐτῶν πέπανται σφενδόνας, *if we now inquire* or *examine which of them have slings.* Compare § 139, H. 2.

5. Ἄλλος without any *article* is the Latin *alius*, '*another* ;' ἕτερος without the *article* is the same, but denotes a stronger difference, but ὁ ἕτερος always makes a distinction only between two objects; it is the Latin *alter*, '*the other*,' see § 78, 4. In the *pl.* ἄλλοι means *others*, and οἱ ἄλλοι *the others*, '*ceteri* ;' οἱ ἕτεροι supposes a more distinct separation into two parts, *the other party.* The *sing.* ὁ ἄλλος denotes a *whole* exclusively and in opposition to a definite *part :* ἡ ἄλλη χώρα, *the whole remain-*

ing country, the rest of the country, all the other parts of the country.

6. Most *pronouns* and the *adj.* πᾶς and ἅπας come either before the *article* or after the *subst.*, *ex. gr.* τούτων τῶν ἀνδρῶν, *of these men*; ὁ ἀνὴρ οὗτος, *this man*; δίκην ἔτινε ταύτην, *he suffered this punishment*; πάντες οἱ Ἕλληνες, *all the Greeks*; τῷ δήμῳ ἅπαντι, *to the whole people.* But seldom and rather emphatically πᾶς is between the *article* and *subst.*: οἱ πάντες βόες τε καὶ ἵπποι, Plato. When πᾶς is without an *article* in the *sing.*, it is commonly used for ἕκαστος, *ex. gr.* πᾶς ἀνὴρ, (the French *tout homme*,) *every man.*

Obs. 8. Several adjectives, as ὅλος, μέσος, ἔσχατος, ἄκρος, ἥμισυς, take the same position, though with a difference of signification, since, for instance, ἐσχάτη ἡ νῆσος, means, *the island* (*at its extreme point*), *the end of the island*; but ἡ ἐσχάτη νῆσος, *the* (*extreme*) *most distant island* (in speaking of several islands). ἐν μέσῃ τῇ ἀγορᾷ, *in medio foro*, but τὸ μέσον στίφος, (Xen. *Anab.* I. 8, 13.) *the inmost division of troops.*

Obs. 9. The *art.*, however, must be *omitted* with all pronouns enumerated in text C., if they be not connected in an adjective signification with their substantive, but are referred to by the *subst.* as by a *predicate.* Thus, for instance, αἰτίαι μὲν αὗται ἦσαν, *these were the reasons* (but αὗται αἱ αἰτίαι, *these reasons*); τούτῳ παραδείγματι χρῶνται, this they quote as an example. Compare Dawes' *Misc.*, p. 300, Reisig. *Conj.*, p. 177, &c. Real exceptions to this rule are only those instances in which substantives are added to the above-mentioned pronouns, which, when taken even in a definite sense, do not require the *art.*, *ex. gr.*; ὅδε Ἀρίσταρχος αὐτὸς βασιλεύς, πάντες ἄνθρωποι, i. e. *all who are called men.*

7. The *pronouns possessive* are frequently rendered by the genitives of the pron. personal or reflexive. The usage of speech is the following:

1.) Instead of the pron. poss. of the 1 and 2 pers. sing., the enclitical forms μου and σου are used, and they are *either* put before the *art.* or after the *subst.*; hence μου, σου ὁ φίλος or ὁ φίλος μου, σου; *or* the pron. reflex. ἐμαυτοῦ, σεαυτοῦ, are employed for the sake of emphasis, and they are placed either between the *art.* and the *subst.* or after the *subst.*, the art. being repeated. Hence ὁ ἐμαυτοῦ, σεαυτοῦ φίλος, or ὁ φίλος ὁ ἐμαυτοῦ, σ.

2.) Instead of the third pers. of the pron. poss., which is scarcely ever employed in prose, the gen. αὐτοῦ, ῆς, αὐτῶν are used, and these again either before the *art.* or after the *subst.*, if the words signifying possession do not refer to a subject contained in the principal proposition; hence αὐτοῦ, &c. ὁ φίλος or ὁ φίλος αὐτοῦ, &c. The pron. reflex. ἑαυτοῦ, ῆς, ἑαυτῶν, is used (taking the same position as has been pointed out in number 1. b.) if the word signifying possession refers to the subject of

the principal proposition; hence ὁ ἑαυτοῦ, &c. φίλος and ὁ φίλος ὁ ἑαυτοῦ, &c.

3.) The first and second pers. plur. of the pron. poss. are by far more usual than the circumlocution with ἡμῶν and ὑμῶν.

Obs. 10. This is the usage constantly observed in Attic prose; for examples see Rost's *Grammar*, § 99. The pron. poss. ἐμὸς, σὸς, &c. are used like *adject.*; hence ὁ ἐμὸς φίλος or ὁ φίλος ὁ ἐμός. That αὐτοῦ, αὐτῶν, may be employed instead of the pron. reflex. ἑαυτοῦ, &c. follows from text 3.

8. With words expressive of constantly relative ideas, as a *son, father, friend, master*, the *hand, foot*, &c. the pron. poss. is never used, but supplied by the *art.* alone.

See about the premised enclitic gen. μου, σου, instead of the Dat. commodi, § 133. *Obs.* 5.

§ 128.—*Of the Neuter Adjective.*

1. The *neuter* of all kinds of *adj.* is used alone without a *subst.* or even as a *subst.* for any indefinite or vague object, and in many instances it is, as in Latin, in the *pl.* when we should use the *sing.*: εἶπε ταῦτα, *he said this*; τὰ καλὰ (*the beauty, the beautiful*, viz. *all which is beautiful*); οὐδὲ τὰ ἀναγκαῖα δύνανται πορίζειν, *they cannot even procure the needful* (*the necessary things*). Hence, τὰ ἐμὰ, for instance, signifies not only *my effects*, but also more indefinitely *whatever concerns myself.*

2. The *neuter* in the *sing.* rather denotes the abstract idea of objects, *ex. gr.* τὸ καλὸν, *the beauty* (*the beautiful* abstractedly considered in itself); τὸ θεῖον, *the divinity* (*any divine nature, of which we have but an obscure notion*); τὸ τῆς γυναικὸς δοῦλον καὶ θεραπευτικὸν, *the slavish and submissive condition of women.* Whence also the *neuter* of a *part.* is employed as an *abstractum*, *ex. gr.* τὸ συγκεχωρηκὸς, *the yielding*, i. e. *an indulgent, yielding disposition.*

Obs. 1. The *neuter* of the *article* alone with the *gen.* is still more indefinite; it denotes a mere *reference, derivation*, and the like: Τὸ δὲ τῶν χρημάτων μάλιστα ποθεῖτε ἀκοῦσαι, πόσα καὶ πόθεν ἔσται, *with respect to the money, you are particularly anxious to hear how much it is, and whence it is to come*; Demosth. Τὰ τῶν θεῶν φέρειν δεῖ, *we must bear what comes from the gods.*

Obs. 2. Hence comes a particular circumlocution peculiar to the Attics, that of both τὸ and τὰ with the *gen.*, which will best appear from examples. Thus they often say τὰ τῆς τύχης, when we should simply say *fortune*; Demosth. *Ol.* 1. Ταράττει αὐτὸν τὰ τῶν Θετταλῶν, *the Thessalians* (whom he distrusts) *fill him with care*; τὰ τῶν βαρβάρων ἐστὶν ἄπιστα φύσει, *barbarians are naturally distrustful*; τὸ τῆς πόλεως γενναῖον καὶ ἐλεύθερόν ἐστι, *the nature of the state is something noble and free*, Plato, *Menex.* 17; and on describing a beautiful place, πάντων δὲ κομψότατον τὸ τῆς πόας, *but the most beautiful of all is the grass*, Plato *Phædr.*—Hence the *neuter* of the

pronoun possessive often serves in this manner for the *pronoun personal*: τὸ ἐμὸν for ἐγώ, properly *what concerns me, my person.*

Obs. 3. The Greeks can also use πάντα, (like the French their *tout*, in *tout court, tout fuit,*) for *every one; ex. gr.* Eurip. Τῶν βαρβάρων γὰρ δοῦλα πάντα πλὴν ἑνὸς, *among the barbarians all are slaves* (in French *tout est esclave*) *except one*, i. e. τὰ τῶν βαρβάρων πάντα, for οἱ βάρβαροι πάντες.

Obs. 4. The *neut.* of the *adj.* instead of the *adv.* is seldom used in prose except in the *compar.* and *superl.* (§ 115, 4.); but it occurs frequently in poetry, *ex. gr.* δεινὸν βοᾷν, *to cry out dreadfully*, ἔκπαγλα φιλεῖν, *to love excessively.* A similar use principally of the *neuter* in the *plur.* is not very rare in prose. The *adj.* then, properly speaking, is not employed instead of the *adverb*, but is rather to be considered as standing in the *accus. case*, and must be explained according to the analogy of the usage of speech treated of in § 131, 3. Compare Xen. *Anab.* V. 9, 5: ἥλλοντο ὑψηλά τε καὶ κούφως. The *adverbial* signif. of *pronouns* and similar general *adj.*, as τὸ πᾶν, *entirely, totally*; τὰ πολλὰ καθεύδει, *he is mostly* (*the greatest part of time*) *asleep*, &c. is easily understood. We may also notice τοῦτο μὲν——τοῦτο δὲ, *on one hand——on the other hand*; τὰ μὲν——τὰ δὲ, *partly——partly*; both forms being perfectly *adverbial*: *ex. gr.* Demosth. *Lept.* 474. Xenoph. *Mem.* 1, 3. init.

§ 129.—*Of the Noun in connexion.—Subject and Predicate.*

The signification of the words *subject* and *predicate*, and the general rules of construction, are supposed to be sufficiently known from the Latin grammar. The rules we shall give are therefore confined to the peculiarities of the Greek language; and we remark only that the *predicate*, when it is a *subst.*, is used according to its nature without an *art.*, since instances like ἀνακαλοῦντες αὐτὸν τὸν εὐεργέτην, τὸν προδότην are easily accounted for, without interfering with the general rule. The *predicate* is always placed first when the *subject* is without an *article.* For examples see § 124. *Obs.* 4.

1. The *nomin. neut. pl.* commonly has in Greek the *verb* in the *sing.*; τὰ ζῶα τρέχει, *the animals run*; ταῦτά ἐστιν ἀγαθὰ, *this is good*; Ἀθηναίων ἠὔξετο τὰ πράγματα,—ἔστι ταῦτα, *this is*, i. e. *that is true*; τῶν ὄντων, τὰ μέν ἐστιν ἐφ' ἡμῖν, τὰ δ' οὐκ ἐφ' ἡμῖν (*in our power*).

Obs. 1. But whenever the subject denotes animated objects, the *pl.* is again preferred in prose writers: Plato, *Cach.* p. 180. τὰ γὰρ μειράκια——ἐπαινοῦσιν: or whenever the idea of singleness or of multitude is particularly alluded to, *ex. gr.* φανερὰ ἦσαν ἀνθρώπων καὶ ἵππων ἴχνη πολλά. Xen. *Anab.* I. 7, 17. But poets use the plural without any such reason.

2. Whenever a *verb* has for its subject several individually-named objects, which come after, the *verb* frequently is in the *sing.*, *ex. gr.* Ἔστι καὶ ἐν ταῖς ἄλλαις πόλεσιν ἄρχοντές τε, καὶ δῆμος: if ἄρχοντες stood alone, the construction would necessarily require εἰσί:—Ἵνα γίγνηται αὐτῇ ἀρχαί τε, καὶ γάμοι, καὶ ὅσαπερ, κ. τ. λ.—Plato *Rep.* 2. p. 363.

Obs. 2. One instance, where the *verb* comes after, occurs in *Il.* ρ. 386. Γούνατά τε, κνῆμαί τε, πόδες τε—Χεῖρές τ' ὀφθαλμοί τε παλάσσετο.

Obs. 3. Some dialects allow themselves to construe the *verb* in the *sing.* also with the *pl.* of *nouns masc.* and *fem.* denoting things, which peculiarity, as it is much used by Pindar, is generally called *schema Pindaricum.* This construction is a little more natural, yet still uncommon, when the *verb* comes first, as in τῆς δ' ἦν τρεῖς κεφαλαί, mentioned above in the *Note* to § 108, and in such a construction we even meet with the proper names of persons. See in this respect *Lesbon.* 184. Herm. *ad Pind. Ol.* 8, 10. 11, 5. Valck. *ad Herod.* 5, 12. Hither belongs also the usual expression ἔστιν οἳ, &c. See § 150.

3. Nothing however is more common than for the meaning of a sentence to change its grammatical precision; this is called the

constructio κατὰ σύνεσιν.

Thus we meet a., with *the plural instead of the singular with nouns collective;* b., with *predicates* adopting the *natural gender* of the subject, to which they refer.

Examples, a.) ὡς φάσαν ἡ πληθύς. Hom. *thus spoke the multitude.*—Thuc. 5, 60. τὸ στρατόπεδον ἀνεχώρουν[1]: and the same with pronouns, if they refer to nouns collective: Thuc. 3, 4. λαθόντες τὸ τῶν Ἀθηναίων ναυτικὸν, οἳ ὥρμουν, &c. *ibid.* 1, 36. ὁ Θεμιστοκλῆς φεύγει ἐς Κέρκυραν, ὧν αὐτῶν εὐεργέτης.—b.) τὸ μειράκιόν ἐστι καλός: the case is the same in the participial constr. Thuc. 4, 15. τὰ τέλη, καταβάντες ἐς τὸ στρατόπεδον: and in circumlocutions with the *gen.*, the *predicate* then taking the *gender* of the word, which stands in the *gen.:* Plato Rep. viii. p. 563. τὸ τῶν θηρίων (i. e. τὰ θηρία) ἐλευθερώτερά ἐστιν. Hom. *Il.* β. 459. ὀρνίθων ἔθνεα πολλὰ—ἀγαλλόμεναι πτερύγεσσιν.

Obs. 4. In a speech, though addressed to many, the principal person alone is often accosted, and the verb is used in the *plur.*; Soph. Phil. 466. ἤδη, τέκνον, στέλλεσθε; On the other hand the *sing.* of *imperatives* is often used, although several persons be mentioned or addressed: εἰπὲ, ἄγε, φέρε, ἰδέ: Arist. Pax 383. εἰπέ μοι, τί πάσχετ' ὦνδρες, *Comp.* § 115. *Obs.* 7.

Obs. 5. A single person sometimes speaks in Greek of himself in the *pl.*, the same as in Latin, and particularly often in Greek Tragedies; but when a female speaks, the predicate always is in the *pl. masc.* Thus Electra says in Soph. El. 391. πεσούμεθ', εἰ χρὴ, πατρὶ τιμωρούμενοι. See in this respect Herm. ad Viger. n. 50.

4. The copula (εἶναι, γίγνεσθαι, &c.), if placed closer to the predicate than to the subject, takes sometimes the number of the predicate. Herod. 6, 112. ἦσαν δὲ στάδιοι οὐκ ἐλάσσονες τὸ μεταίχμιον αὐτῶν ἢ ὀκτώ.

5. As the *dual* is not a necessary grammatical form, (§ 33, 2.) any proposition about two objects may be expressed in the *pl.*, and when the subject is expressed in the *dual,* the *verb* may

[1] We meet with the *plur.* even in the *Genit. Absolut.* τοῦ στόλου—πλεόντων, in Demosth. *Mid.* § 45.

yet be in the *pl.*, and *versa vice*, and the different predicates and references to the subject may again interchange the two forms according to the exigency of euphony.

Examples. Hom. *Il.* ε. 275. τὼ δὲ τάχ' ἐγγύθεν ἦλθον, ἐλαύνοντ' ὠκέας ἵππους. δ. 452. ὡς ὅτι χείμαῤῥοι ποταμοὶ κατ' ὄρεσφι ῥέοντες—συνβάλλετον, &c. η. 279. μηκέτι, παῖδε φίλω, πολεμίζετε, μηδὲ μάχεσθον.

Obs. 6. *Nouns* strictly belonging together require the uniformity of § 123, except that 1.) the *numerals* δύο and ἄμφω are sometimes construed with the *pl.* (δυεῖν ἡμερῶν,) and 2.) the construction with the *part.* shares the licence of the *verb*, *ex. gr.* Aristoph. *Ran.* 573. νὼ—δείσασαι ἀνεπηδήσαμεν, Eurip. *Alc.* 903. δύο ψυχὰς συνέσχεν ὁμοῦ—διαβάντε. (The uncommon instances of a *dual* instead of the requisite *pl.* are stated § 33. *Obs.* 7, and § 87. *Obs.* 6.)

6. When the *adj.* as a predicate is separated from the *subst.*, it is often in the *neuter*, though the *subst.* be either *masc.* or *fem.*, and in the *sing.* though the *subst.* be in the *pl.* The object is then considered in the aggregate as a whole, as one thing; hence we may always mentally supply the idea of a *thing* or *something*.

Examples: ἡ ἀρετή ἐστιν ἐπαινετὸν, *virtue is praiseworthy;* οὐκ ἀγαθὸν πολυκοιρανίη, Hom.; εἴθ' ἠδὺ, εἶτ' ἀνιαρὸν παῖδες γίγνονται, ἀγνοεῖ,—χαλεπὸν ἀκροατὴς ἀσύνετος, where we could say in English more fully, *a stupid hearer is a disagreeable thing*,—Aristoph. *Eccl.* 236. Χρήματα πορίζειν εὐπορώτατον γυνή. It is most usually done when the *adj.* refers to several separate objects, which have been named before, and which are all, or the greatest part of them, *things:* Τὸν αὐχένα καὶ τὴν κεφαλὴν φαίνει κεχρυσωμένα, Herod.: Ἀνὴρ Καρμάνιος καὶ κύων ἀμφότερα ἀγριώτατα, Ælian, *H. A.* 3, 2.

Obs. 7. The predicate is often expressed by an adverb, either when the adjective form of an adverb does not exist, (compare § 125, 7.) or when the *adverb* and *copula* coalesce into one idea. Such adverbs are: ἄλις, σῖγα, ἀκὴν (Hom.), ἑκὰς, ἐγγὺς or ἐγγύθεν, πλησίον, δίχα, χωρὶς, *ex. gr.* (Xen.) ὅτε ἐγγὺς, χωρὶς ἦσαν, ἐγγύτερον ἐγίγνοντο: further καλῶς, κακῶς, χαλεπῶς εἶναι, *ex. gr.* εἴ τι τῶνδ' ἐστὶν καλῶς. Eurip.

7. The subject, as in Latin, commonly is not expressed, whenever the termination of the *verb* and the context sufficiently show it, and when there is no particular stress on it, whilst in such a case we always use the *pronouns personal, I, thou, he, she, it*, &c.

Obs. 8. Any *substantive* (or word) in a principal sentence, although it be in an *oblique case*, needs not be repeated in a collateral sentence, on its becoming the subject of the latter. Herod. 9, 8. τὸν Ἰσθμὸν ἐτείχεον καί σφι ἦν πρὸς τέλεϊ. The case is the same in *dependent* propositions, the *subj.* of which is frequently the *object* in the *principal* proposition, whether it be the immediate or more distant one. Compare § 151. 1. 6.—Some noun may be added by way of apposition to the pronoun,

which is omitted, though implied in the termination of the verb; *ex. gr.* ὁ δὲ Μαίας τῆς Ἄτλαντος διακονοῦμαι αὐτοῖς, i. e. "*and I the son of Maja, daughter of Atlas, wait on them.*" Lucian.—It is likewise to be remarked, that the Greek adds an article to any noun, which is placed as an apposition to a *pron. pers.*, even if the latter be only implied in the termination of the verb. Xen. Anab. IV. 6, 16. ἐγὼ ὑμᾶς ἀκούω τοὺς Ἀθηναίους δεινοὺς εἶναι κλέπτειν τὰ δημόσια. Compare Krueger in 1,7,7.

8. The *noun* of the subject is likewise omitted, when the *verb* denotes the *usual occupation* or *profession* of a definite individual known by this occupation, *ex. gr.* σαλπίζει or σημαίνει, *the trumpeter gives the signal with the trumpet.* Thus Demosth. says, ἀναγνώσεται ὑμῖν, *he shall read to you*, (speaking of the usual appointed reader,) and Herod. in speaking of *usual occupations at sacrifices*, the *chace*, &c. (2, 47. 70.) Compare below, *Obs.* 9.

9. The same is done, where we say *it*, meaning some effect of nature, or the result of circumstances, *ex. gr.* ὕει, *it rains* (where we must not understand Ζεὺς, although the Greeks often said ὁ Ζεὺς ὕει, and the like): προσημαίνει, *it announces itself* (*ex. gr.* in the atmosphere); ἐδήλωσε δὲ, *and so it showed itself* (Xenoph. *Mem.* 1, 2, 32).

10. *Impersonal verbs*, that is to say, *verbs* which have no reference to any person or subject, are of a very different nature; the subject with them is not a kind of mystery, or left in the dark, but the action, to which they refer, whether it be expressed by an *infin.* or any dependent proposition, is the real subject of such *verbs*, of which *verbs* the peculiarity consists simply in their subject not being expressed by a *noun* or *infin.*, with an *article*, supplying the place of a *noun; ex. gr.* ἔξεστί μοι ἀπιέναι, i. e. τὸ ἀπιέναι ἔξεστί μοι, (*to go away is permitted to me,*) *it is permitted to me to go away* (*I am at liberty to go*). Of this kind are δεῖ, χρὴ, ἀπόχρη, δοκεῖ, (look for all these above among the *Anomalous,*) πρέπει, *it becomes*, ἐνδέχεται, *it is possible*, and others, of which some also admit of *personal* constructions, which are easily understood; hence complete phrases, like ἔχει λόγον, (*consentaneum est,*) are to be considered as *impersonals* of this kind.

11. The French *on* is most commonly rendered (according to § 127, 4.) by the *pronoun* τὶς, in some cases also by the 2 *pers.*, *ex. gr.* φαίης ἂν, (*on diroit,*) '*you would say;*' or, as in Latin, by the 3 *pers. pl.*, or by the *pass.*, chiefly in the expressions, φασὶ, λέγεται, but also in other expressions (Thuc. 7, 69). Ὅπερ πάσχουσιν ἐν τοῖς μεγάλοις ἀγῶσιν.

Obs. 9. The word τις may also be omitted, and consequently the 3 *pers. sing.* used alone, if by the French general *pronoun on*, the Eng. *one*, we understand either 1.) *the person who performs the action*, (compare 8.) *ex. gr.* Τὸν λαμπτῆρα προσενεγκάτω, (*qu'on apporte la lanterne,*) "*let the lantern be brought,*" Xenoph. *Symp.* 5, 2; or 2.) the indefinite subject of a preceding *verb*, *ex. gr.* Οὐκ ἔστιν ὀρθῶς ἡγεῖσθαι ἐὰν μὴ φρόνιμος ᾖ, *it is impossible to be a good commander in chief, if one be not prudent*, Plato *Meno* 38.

12. The copula is also frequently omitted, though only in the *pres. indicat.*, for instance in general sentences: τὰ τῶν φίλων κοινά; or when no obscurity ensues from it: Ἕλλην ἐγὼ, *I am a Greek;* Σιμωνίδῃ οὐ ῥᾴδιον ἀπιστεῖν; σοφὸς γὰρ καὶ θεῖος ὁ ἀνήρ.

Obs. 10. There are some words, which are seldom construed otherwise, than in this elliptic manner; as especially the *subst.* ἀνάγκη, χρεών, θέμις, καιρὸς, ὥρα; the *adject.* ἕτοιμος, φροῦδος, αἴτιος, ῥᾴδιος, χαλεπὸς, and others; the locutions: θαυμαστὸν ὅσον, ἀμήχανον ὅσον, (§ 150.) and the neuter *verbal adjectives* in τέον or (*plur.*) τέα. *Examples:* οὐ καὶ τοῦτο ἀνάγκη; *is not this also required?* even without ἐγὼ, Luc. Catapl. 10.—ποιητέον, *faciendum est* (see § 134, 10). Compare Heind. *ad Plat. Phædr.* 69. *Gorg.* 68. *Valck. ad Phœn.* 976.

§ 130.—*Object.—Oblique Cases.—Omission of the object.*

1. The person or thing, on which an action is performed, or to which that action refers—the object—is always in one of these three cases, *gen.*, *dat.*, *accus.*, which on that account are called dependent, *oblique cases.*

2. The proximate object, or necessary relation of the *transitive verb*, without which this *verb* cannot be conceived, commonly is in the *accus.*, λαμβάνω τὴν ἀσπίδα, *I take* or *seize the shield;* but the remote object named along with the *accus.* and with *intrans. verbs* is connected by a *prep.*, λαμβάνω τὴν ἀσπίδα ἀπὸ τοῦ πασσάλου, *I take the shield from the nail;* ἕστηκα ἐν τῷ ἐδάφει, *I stand on the ground.*

3. The relations of more remote objects, which return most frequently, are generally expressed by a mere *casus*, which in the European languages, which have cases, is chiefly the *gen.* and *dat.*, *ex. gr. I give the money* TO *the man, he assured me* OF *his benevolence.*

4. But languages differ greatly in this respect: what is expressed in one by one case, is rendered in another language by another case; and very frequently one language employs a *prep.*, where the other simply uses a case, or some may use either the *prep.* or the *casus: ex. gr.* in English, *I gave the letter to him,* or *I gave him the letter.* When we therefore meet with a mere *casus* in Greek, where other languages use a *preposition*, we must not be too hasty with the interpretation

of an omitted *preposition;* we had better assume that the *casus* involves already that idea, which we would render apparent through the medium of a *preposition.*

5. Nothing, however, is more common in the ancient languages, (and it may be considered as one of their fundamental principles,) than that, whenever the object has already been named, and the reference to it is abundantly apparent from the *verb* itself, they do not express either of the two objects, (just as in other instances they do not express the subject and the *pronoun possessive,*) and thus avoid that multiplicity of *pronouns,* which greatly obstructs our modern languages. It will be sufficient to direct the attention of the learner to this particular nature of the ancient languages, with the addition of a few examples: Xen. Cyrop. i. 2, 12. Ἐν ᾗ δ' ἂν τῶν φυλῶν πλεῖστοι ὦσιν ἀνδρικώτατοι, ἐπαινοῦσιν οἱ πολῖται (here we must mentally supply ταύτην before ἐπαινοῦσιν).—Xenoph. Hell. 3, 4, 3. Ἐπαγγειλαμένου τοῦ Ἀγησιλάου τὴν στρατείαν, (*when Agesilaus offered himself to command the army,*) διδόασιν οἱ Λακεδαιμόνιοι (viz. αὐτῷ) ὅσαπερ ᾔτησεν:—*Athen.* 8. pag. 339. Ὃν ἂν ἴδῃ, τὰς χεῖρας οὐκ ἀφέξεται (viz. αὐτοῦ). But in this, as in all other instances, where it produces an emphasis or harmonious fulness, the *pronouns* may be equally well used.

Obs. 1. When there are two verbs, especially a *participle* and the definite tense of another verb, which have but one *object,* the Greek expresses that object commonly but once, and places it in the *casus,* governed by that verb, to which it is nearest. For examples see Krueger to Dionys. Historiogr. p. 119.

Obs. 2. Another kind of omission of the object is that of the *reflective* ἑαυτὸν, ἐμαυτὸν, &c. which may take place or be understood, whenever a *verb,* which else is altogether *transitive,* becomes *intrans.* in particular combinations, as, for instance, several compounds of ἄγειν, *to lead,* where the *intrans.* idea of *going* is the fundamental meaning, commonly, however, with the accessary idea of *going with pomp,* or *in a crowd, ex. gr.* Ἐξεχώρησε τῆς ὁδοῦ, προσάγοντος τοῦ τυράννου, *he went out of the road, when the tyrant approached* (as if it were, *moved towards him*). Such cases belong to dictionaries, and we must remember 1.) not to be too ready with this explanation, and not to adopt it in prose-writers in particular, but when we are fully convinced that the phrase in question is really customary; nor 2.) ought we to consider the omission of ἑαυτὸν as necessary in every instance, since in a great many *verbs* the assumption of their *primitive, immediative,* and *causative* signif. (according to § 113, 2.) is the most philosophically correct, *ex. gr.* in ὁρμᾶν, *to rush forth, excite.*

Obs. 3. Properly it is only the *part.* of a *verb,* which can be construed with the same case, as that *verb* governs. *Subst.* and *adj.* derived from a *verb,* convert the case of the latter into the *gen.,* or necessitate a circumlocution. But we frequently find in the Attic writers the *accus.* as well as *dat.* of the *verb* joined to the *noun* with a peculiar energy and precision, *ex. gr.* ἀκολουθητικός τινι, *prone to,* ἡ ἑκάστῳ διανέμησις, *the action of distributing to each,* πρὸς ἐπίδειξιν τοῖς ξένοις, *for a display to strangers;*—τὰ μετέωρα φροντιστὴς, *one who meditates on superhuman things,* Plato *Apol.* 2. from φροντίζειν τι, *to meditate on;*—Ἀνήκοον εἶναί γε χθιζά τε καὶ

πρωΐζὰ γεγενημένα, *not hearing of something, which had occurred*, Plato *Alcib.* II. 7 (usually ἀνήκοον εἶναί τινος). The case is the same with ἐπιστήμων, and in poets φύξιμος, ξυνίστωρ, from ἐπίσταμαι, φεύγω, ξύνοιδά τι. The *adj.* ἔξαρνος is always construed in this manner, and hence combined with the *verb subst.*, it signifies *to deny*, and (like ἀρνεῖσθαι) governs not only the *infin.* (ἔξαρνός εἰμι ποιῆσαι,) but also the *accus.*, *ex. gr.* ὅπως μὴ ἔξαρνος ἔσει ἃ νῦν λέγεις, Plato *Euthyd.* 283.

Obs. 4. Many *verbs* may be construed either with an object, or in its stead with another sentence or proposition by means of a *conjunction*. Sometimes both constructions are found together with one *verb*, Plato *Gorg.* 77. Καὶ χρήματα παρασκευάζονται καὶ φίλους, καὶ ὅπως ἂν ὦσιν ὡς πιθανώτατοι λέγειν, *Rep.* 6. *p.* 496. Τῶν πολλῶν ἱκανῶς ἰδόντες τὴν μανίαν, καὶ ὅτι οὐδεὶς αὐτῶν οὐδὲν ὑγιὲς πράττει.

§ 131.—*Accusative.*

1. The use of the *accus.* case, denoting any proximate and immediate *object*, governed by a transitive verb, is supposed to be sufficiently known from other grammars. But there are often instances, where in one language the *object* is proximate to a verb, and in another it is more remote in the *gen.* or *dat.* case, or it is construed with a *preposition;* and in like manner verbs in Greek are construed in a *transitive* sense, which in other languages have no object belonging to them. The following verbs govern the *accusative* case in Greek, thus deviating from the German, (and for the most part also from the English,) or they are at least usually translated into verbs which govern another *casus* or a *preposition:*

ὀνινάναι, ὠφελεῖν *to be useful* to, (but λυσιτελεῖν always governs the *dat.*) βλάπτειν *to hurt*, ἀδικεῖν *to do injustice to*, εὐεργετεῖν *to do good, to act well*, κακουργεῖν *to do wrong*—λατρεύειν, θεραπεύειν *to serve*—θώπτειν, θωπεύειν, κολακεύειν *to flatter*—μιμεῖσθαι *to imitate*—φθάνειν *to obviate*—λανθάνειν *to be concealed from*, φεύγειν *to flee, to escape*, ἀποδιδράσκειν *to run away from*, ἐπιλείπειν *to be in want of*—ὀμνύναι *to swear, ex. gr.* τοὺς θεοὺς *by the gods*, ἐπιορκεῖν, ἀσεβεῖν, ἀλιτεῖν *to perjure one's self, to sin against any body*—the verbs *impers.* δεῖ and χρὴ with the *accus.* of the person,—lastly all verbs denoting the affections of the mind, as ἀλγεῖν, ἄχθεσθαι, ὠδίνειν, ἀγανακτεῖν, δυσανασχετεῖν, δυσχεραίνειν, γηθεῖν, χαίρειν, ἐπιχαίρειν, ἥδεσθαι, τέρπεσθαι, θαρρεῖν *to feel joy, pain, indignation at something.*—Many *intransitive* verbs become *transitive* by an object being added to them; thus προσκυνεῖν *to fall down*, τινὰ *to show respect to any person by falling down*, δορυφορεῖν τινα *to be the body-guard of somebody, to protect him*, ἀρέσκειν *to reconcile, to win*, ἐπι-

τροπεύειν *to be guardian*, &c. *to somebody*, ἀντιάζειν *to attack*, σπεύδειν *to hasten*, ὑποστῆναι *to promise*, τιμωρεῖσθαι, τίσασθαί τινα *to take revenge on any body*, and many verbs in the middle voice, as αἰσχύνεσθαι, κόπτεσθαι, ἐκπλήττεσθαι. (See below in the passive and middle voice, § 134, 135.)

2. Other verbs, though they may take the *accus.* case, do not become on that account transitive verbs, as προσκυνεῖν in the former section. Such are ἰέναι, ἔρχεσθαι, βαίνειν, πορεύεσθαι, τρέχειν for instance ὁδόν; περαιοῦσθαι, *ex. gr.* ποταμόν; πλεῖν, *ex. gr.* θάλασσαν; ῥεῖν, *ex. gr.* αἱ πηγαὶ ῥέουσι γάλα καὶ μέλι. Poets furnish a great many verbs of this kind, *ex. gr.* ἐξαναζεῖν χόλον, φόνον βλέπειν, μένεα πνείοντες, &c.

Obs. 1. Poets join the accusative without any *prep.* to verbs denoting *motion*, in order to express the direction, and the same is even the case with verbs denoting *rest*, (καθίζειν, θάσσειν, κεῖσθαι,) in order to point to place and situation, *ex. gr.* Soph. Phil. 145. ὃν τόπον κεῖται.

3. It is a peculiarity of the Greek language to give to the *verb* a *subst.* denoting the meaning of the *verb* in the abstract, chiefly for the purpose of adding another modification.

Examples. κινδυνεύσω τοῦτον τὸν κίνδυνον, (*I will risk the risk,*) *I will expose myself to the danger*; ζῇ βίον ἥδιστον, *he lives a very agreeable life*; φανερῶς τὸν πόλεμον πολεμήσομεν, *we will war an open war*; ἡ ἀδικία, ἣν ἠδίκουν σε, (*the wrong, with which I wronged you,*) *the injustice, which I did you*, (compare 5.) γλυκὺν ὕπνον κοιμᾶσθαι, —ἐπιμελοῦνται πᾶσαν ἐπιμέλειαν. The Greek thus avoids the powerless accumulation of our *to do, make cause, have*, &c. (See the same construction with the *pass.* § 134. *Obs.* 2.)

Obs. 2. Even the predicate with the *verb* εἶναι sometimes has such an additional kindred *accus.*, *ex. gr.* Δοῦλός ἐστι τὰς μεγίστας δουλείας, ἄδικος ἑκάστην ἀδικίαν, σοφὸς τὴν ἐκείνων σοφίαν, κακοὺς πᾶσαν κακίαν. The excellence of such expressions becomes eminently conspicuous by the fruitless attempt to render them as energetically in other languages.

4. The Greeks also use the *accus.* in several phrases for the more remote object; for instance, the proximate object of ποιεῖν is the action, of λέγειν it is the words; the more remote object of both is the person, to whom something is done or said: nevertheless the Greeks always say κακῶς ποιεῖν τινὰ, *to do harm to any one*, κακῶς λέγειν τινὰ, *to speak ill of one*. But there are also many *verbs*, which may be conceived as having two different relations, both as proximate objects, and consequently both in the *accus.*; *ex. gr. to wrap, I wrap the child* (*up in a cloak*), and *the cloak* (*round the child*).

5. These two cases explain the peculiarity, that all such *verbs* in Greek often have the two relations at once in the same sentence in the *accus.*, or, to use a shorter expression, that they govern two *accus.*, of which one in most instances denotes the person, and the other the thing, to which the action refers; *ex. gr.* τί ποιήσω αὐτόν; *what shall I do to him?* πολλὰ ἀγαθὰ τὴν πόλιν ἐποίησεν.

This construction occurs in verbs signifying

to act: ποιεῖν, δρᾶν, ἐργάζεσθαι τινὰ τί;

to speak: λέγειν, εἰπεῖν, ἀγορεύειν;

to ask: ἐρέσθαι, ἐρωτᾶν, ἐξετάζειν *to find out by inquiring;*

to teach: διδάσκειν as in German and in Latin;

to demand: αἰτεῖν, ἀπαιτεῖν, πράττεσθαι, προκαλεῖσθαι *to invite, to challenge to do something;*

to dress and *to undress;* ἐνδύειν, ἀμφιέννυμι, ἐκδύειν, ὑποδεῖν;

to take away: ἀφαιρεῖσθαι, ἀπαυρᾶν, ἀπορραίειν, ἐναρίζειν, ἐρημοῦν, συλᾶν, ἀποστερεῖν;

to force: ἀναγκάζειν, βιήσασθαι;

to divide: κατανέμειν, δάσασθαι;

to conceal: ἀποκρύπτειν, κεύθειν. Further, ἀναμιμνήσκειν τινά τι *to remind one of something;* πείθειν τινά τι *to persuade somebody to something*[1].

Examples: κακὰ ἔλεγεν αὐτόν.—ἅπαντας εἴρετο παῖδα (*after the boy*).—διδάσκουσι τοὺς παῖδας σωφροσύνην.—Θηβαίους χρήματα ᾔτησαν.—ἕτερον παῖδα ἐκδύσας χιτῶνα, τὸν ἑαυτοῦ ἐκεῖνον ἠμφίεσεν.—τοὺς πολεμίους τὴν ναῦν ἀπεστερήκαμεν.—τοῦτο μὴ ἀνάγκαζέ με.—τρεῖς μοίρας (*into three parts*)—δασάμενος πάντα τὸν πεζὸν στρατόν.—οὔ σε ἀποκρύψω τὰς ἐμὰς δυσπραγίας.

Obs. 3. We must now mention two other constructions, in each of which two *accus. cases* occur, viz.:

1.) The placing of both, the *object* and the predicate, in the *accus.* with *verbs* denoting *to call, to choose, to create, ex. gr.* σοφιστὴν ὀνομάζουσι τὸν ἄνδρα τοῦτον'—τοὺς 'Αθηναίους εἵλοντο ξυμμάχους. In the passive two nominatives are used, as in Latin.

2.) The construction called the σχῆμα καθ' ὅλον καὶ μέρος, or the construction in which the whole as well as the part are placed in the *accus. case, ex. gr.* ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων'—τὸν δὲ σκότος ὅσσε κάλυψεν.—Comp. *Obs.* 4.

6. The *accus.* is a still more remote object, when, as is frequently the case in Greek, it denotes only a part, circumstance, or more definite object, to which a general assertion is limited,

[1] But this does not mean that all such *verbs*, or that the above *verbs* are always construed in this manner. Thus we find in Xen. *Cyr.* 7, 2, 26. μάχας σοι καὶ πολέμους ἀφαιρῶ (comp. *Od. a.* 9). *Anab.* 5, 8, 24. τούτῳ τἀναντία ποιήσετε ἢ τοὺς κύνας ποιοῦσι, and other passages.

ex. gr. καλός ἐστι τὸ σῶμα, (*he is handsome in his body,*) *he is of a fine figure*; πόδας ὠκύς, *swift-footed*; πονεῖν τὰ σκέλη, *to feel pains in the legs*; ἀλγῶ τὰς γνάθους:—θαυμαστὸς τὰ τοῦ πολέμου, *amazingly clever in what concerns war*; Σύρος ἦν τὴν πατρίδα, *he was a Syrian by birth* (*by his country*); Σωκράτης τοὔνομα, *Socrates by name*. The names of fights, games, and sacrifices, are also construed in the *accus.* with the *verbs* referring to them, as δρομεῖν τὸ σταδίον, νικᾷν Ὀλύμπια, ἐστεφανῶσθαι Πύθια, εὐαγγέλια, (*on account of a favourable message,*) δαινύναι γάμον, θύειν ἐπινίκια, &c. This construction is well known by the name of the *Greek accusative*, so frequently imitated by the Latin poets (*ex. gr. os humerosque deo similis*). That the *accus.* does not come from the prep. κατὰ being omitted, follows from § 130, 4.

7. But even *verbs*, which never have *subst.* of this kind in the *accus.*, take this case, whenever there is, instead of the definite object, a *pronoun*, or any other general expression, *ex. gr.* τί χρῶμαι αὐτῷ; *what use shall I put it to?* οὐκ οἶδα, ὅ, τι σοι χρῶμαι, properly, *I do not know what use I shall put you to*, i. e. *what I am to do with you*; πάντα εὐδαιμονεῖν, *to prosper in everything*, and the like[2].

Obs. 4. This also (viz. Text 6. and 7.) explains the two *accus.* in those cases, where not the person, but the thing, is the more remote object, as, for instance, in phrases like Τὴν ἐν Μαραθῶνι μάχην τοὺς βαρβάρους ἐνίκησεν:—τὰ μέγιστα ὠφελήσετε τὴν πόλιν:—πολλά με ἠδίκηκεν, *he has injured me in many things*. In some of the *verbs* mentioned above (5.) as διδάσκειν, ἐνδύειν, it may appear doubtful whether the person or thing is to be considered as the more remote object; the most natural supposition, however, is that both objects were primitively considered as equally proximate.—See about the *accus.* with the *pass.* and *middle voice*, § 134, 135.

8. Hither belongs also the *accus.*, which, as in Latin and German, expresses the *duration of time*; *ex. gr.* πολὺν χρόνον παρέμεινεν, *he stayed away a long time with him*; καθῆντο ἐν Μακεδονίᾳ τρεῖς ὅλους μῆνας, *they tarried three whole months in Macedonia*; (τὰ πολλὰ καθεύδει, and the like, are stated above, § 128. *Obs.* 4.) The measure of a distance is likewise stated in the *accus.*, *ex. gr.* ἀπέχει δέκα σταδίους, *it is at the distance of ten stadia*.

9. Lastly the *accus. case* is used in an adverbial sense, of which some instances in the neuter gender have been already mentioned in § 128. *Obs.* 4. Thus we meet with τίνα τρόπον; *qua ratione?* κυνὸς δίκην, *in the manner of a dog*; ἐμὴν χάριν,

[2] The *accus.* ἀμφότερα is very different, about which see § 150.

mea gratia; τὴν ὥραν, *at the right time*; τὴν ταχίστην, εὐθεῖαν, μακρὰν, sc. ὁδὸν, &c.

Obs. 5. The *accus.* is sometimes added to a proposition as an apposition, when its meaning is tantamount to *which is* or *will be*, *ex. gr. Il.* ω. 735. ἤ τις Ἀχαιῶν ῥίψει (αὐτὸν) ἀπὸ πύργου, λυγρὸν ὄλεθρον, *which is a miserable death*; Eurip. *Cresc.* 1105. Ἑλένην κτάνωμεν, Μενέλεῳ λύπην πικρὰν, *we will kill Helena to the bitter grief of Menelaus.*

Obs. 6. A proverbial expression is commonly designated by inserting before it in the context τὸ λεγόμενον, *ex. gr.* Plato *Gorg. init.* Ἀλλ' ἦ, τὸ λεγόμενον, κατόπιν ἑορτῆς ἥκομεν; *do we come, as the saying is, after the feast?*—and in the same way, τὸ τοῦ ποιητοῦ, before a passage from a poet, and the like. The analogy of other phrases shows that these are *accus.* of the *neuter gender*, which in other languages are expressed by a *prep.* with its proper *casus*, (*according to the poet*,) &c. It is the same with the *adverbial* expressions τοὐναντίον, *on the contrary*, (*ex. gr.* οὔτος δὲ, πᾶν τοὐναντίον, ἠβούλετο μὲν, οὐκ ἠδύνατο δὲ) ταὐτὸ τοῦτο, *exactly so*, and the like.

§ 132.—*Genitive.*

1. The proper use of the *gen.*, both subjective and objective, with another *subst.*, is shared by the Greek with other languages. We shall, therefore, state only its accessary significations, and especially when it is joined to *adj.*, *verbs*, and *adverbs.*

Examples of the *gen. objective*, which is frequently in use with poets; πόθος υἱοῦ, *the longing after the son*; εὔνοια Ἀθηναίων, *towards the Ath.*; ἡ τοῦ θεοῦ λατρεία, *the service of God*; εὔγματα Παλλάδος, λιταὶ θεῶν, *to the gods*; ἡ τῶν Πλαταιέων ἐπιστρατεία, *against the Pl.*; σωτὴρ κακῶν, *from misfortune.*

2. The names of countries are put in the *gen.* for obvious reasons, whenever towns are mentioned with the countries wherein they lie, and where in English the *prep. in* is used. Hence τῆς Ἀττικῆς ἐς Οἰνόην, Thuc., ἐν Κορήσσῳ τῆς Ἐφεσίης, Herod.

3. In order to take a more comprehensive view of the use of the *gen.*, we must remember, that the fundamental idea of a *gen.* is that of *separation, proceeding from*, and that it has the import of the *prep. of* or *from* and *out of.* It follows from what has been said in § 130, 4. that when we occasionally meet with a *prep.* instead of the mere *gen.*, it must be considered as having been added only for the sake of distinctness; and, on the other hand, that poets may *always* employ the mere *gen.* even in those cases where prose-writers commonly use the *prep.*, *ex. gr.* Arat. 185. ποδὸς ἐς πόδα τείνει, *from one foot to the other.*

4. The *gen.* then is employed in Greek when the direction *from* or *out of a place* is to be expressed, *ex. gr.* δόμων ἰέναι, *to come out of a house;* hence,

1.) with all *verbs* denoting *separation, ex. gr.* νοσφίζειν, χορίζειν, κωλύειν, ἐρητύειν, εἴργειν, *to separate, keep off,*—τινά τινος—στερίσκειν, ἀποστερεῖν, (the latter also with the object in the *accus.*) *to rob*—ἐλευθεροῦν, λύειν, ἀφιέναι, ἀπαλλάττειν, σώζειν, ἀμύνειν, ἀλέξειν, *to free one, to save, to defend from,*—ἐκφεύγειν, ἐξανιστάναι, χωρεῖν, ὑποχωρεῖν, εἴκειν, *to flee, to give way,*—ἀπέχειν, διέχειν, διαφέρειν, *to be distant, to differ from,*—ἁμαρτάνειν, ἀμπλακίσκειν, σφάλλεσθαι, ψεύδεσθαι, *to fail, to deceive one's self,*—μεθίεσθαι, ἀφίεσθαι, παύεσθαι, λήγειν, ἐπέχειν, *to cease from, to leave off.* And in the same manner the adject. derived from the preceding verbs, as γυμνὸς, ἐλεύθερος, διάφορος; *adverbs* like νόσφι, χωρὶς, ἑκάς.

Examples: νόσου τήνδ' ἀπαλλάξω χθόνα.—διέσχον ἀλλήλων τριάκοντα στάδια.—'Αργεῖοι ἔληξαν φόνοιο.—μνηστῆρας ἔπαυσαν ἀέθλων, *they made them desist from their games.*—ἄρχων ἀγαθὸς οὐδὲν διαφέρει πατρὸς ἀγαθοῦ.—ἥμαρτε τοῦ σκοποῦ.—Hence Homer, (*Od.* α. 69.) ὀφθαλμοῦ ἀλάωσεν, *he blinded his eye.*

2.) with expressions denoting *selection* or *choice, exception,* and in general *portion* or *part* of a *whole,* the word expressing the *whole* is placed in the *gen.*; consequently,

a.) with *adj.* and *pronouns,* when they serve to separate or distinguish an object from others; hence with all *numerals* and *adj.* denoting a *number,* as πολὺς, ὀλίγος, οἱ μὲν and οἱ δὲ, οὐδεὶς, μόνος, ὁ ἕτερος, &c. with the pron. demonstr. and relat., *ex. gr.* οὐδεὶς τῶν Ἑλλήνων, μόνος ἀνθρώπων, τῶν στρατιωτῶν τοῖς μὲν ἐδόκει, τοῖς δ' οὔ, αὗται τῶν πόλεων. See the example ἐν ᾗ δ' ἂν τῶν φυλῶν, § 130, 5. In general, with all *adj.* and *part.* in such combinations as οἱ φρόνιμοι τῶν ἀνθρώπων, i. e. in short, *clever people*; τῶν ἀνδρῶν τοῖς καλοῖς κἀγαθοῖς αἱρετώτερόν ἐστι θανεῖν ἢ δουλεύειν.—τῶν πολεμίων τοὺς προσμίξαντας μάχῃ ἐκράτησαν.

Hither also belong naturally all *superlatives; ex. gr.* ἡ μεγίστη τῶν νόσων ἀναίδεια.—χρημάτων πάντων τιμιώτατόν ἐστιν ἀνὴρ φίλος συνετός τε καὶ εὔνους.—and the locution δεινότατος σαυτοῦ ἦσθα, *you were superior to yourself.*

Obs. 1. Just as in the proposition expressed in the *pl.* οἱ *φρόνιμοι τῶν ἀνθρώπων*, *genders* agree, so they do in the *sing.*, when *part of a whole* likewise in the *sing.* is to be expressed. This part, then, is not in the *neut. gender*, but in the *gender* of the word expressive of the *whole* in the *gen.*, *ex. gr.* ἡ πολλὴ τῆς Πελοποννήσου, *most part* or *the greatest part of the Peloponnesus*; ὁ ἥμισυς τοῦ χρόνου, *half of the time*; and also with *superlatives*, *ex. gr.* ἡ ὀρθοτάτη τῆς σκέψεως, *the most correct investigation*, Plato *Crat.* 18.

Obs. 2. With οἱ *μὲν*—οἱ *δὲ* the word denoting the whole is placed likewise in the same case in which *these pron.* are, see § 126, 2. (Isocr. *de Pac.* 113.)

b.) with *adverbs of time*, and *adverbs of place*, considered as *parts of a more extensive time* or *place*, *ex. gr.* τρὶς τῆς ἡμέρας, *three times a day*; ὁπότε τοῦ ἔτους; *at what time of the year?* ποῖ γῆς ἀφικόμην; *whither on earth have I got?* (like the Latin *ubi terrarum?*) πανταχοῦ τῆς ἀγορᾶς, *everywhere in the market*; πόῤῥω τῆς ἡλικίας, *far advanced in years.*

Obs. 3. Hither belongs also the expression, Εἰς τοῦτο ἀναισχυντίας προβέβηκε, *to this degree of impudence*:—πρὸς τοῦτο καιροῦ πάρεστι τὰ πράγματα, *to this crisis are matters arrived*; εἰς τοσοῦτο μίσους κατέστησεν ὥστε— ; and the like.

c.) with all *verbs* where the action is *limited* to a *part* or *portion*, *ex. gr.* ἔδωκά σοι τῶν χρημάτων, *some* or *part of my money*; κατέαγα τῆς κεφαλῆς, (properly, *I am broken in part of my head*,) i. e. *have a fracture in the head*[1]; and hence with all *verbs* which express *to have a share in* or *to take part in a thing*; *ex. gr.* with εἶναι, μετεῖναι, μετέχειν, μεταλαμβάνειν, κοινωνεῖν, (adj. κοινωνὸς,) and others;—*to be partaking of*: τυγχάνειν, λαγχάνειν, ἀντιᾶν, κυρεῖν, κληρονομεῖν;—and *to touch, to seize*: ἅπτεσθαι, λαμβάνεσθαι, with their compounds, ἔχεσθαι, ψαύειν, θιγγάνειν, and similar ones; compare 5, 8. and 6, 3.

Examples: ἤθελε τῶν μενόντων εἶναι.—τῆς βουλῆς εἶναι, *to be member of the council.*—μετεστί μοι τῶν πραγμάτων.—θνητοῦ σώματος ἔτυχες, ἀθανάτου δὲ ψυχῆς.—Xen. *Anab.* 7, 6, 41. ἣν σωφρονῶμεν, ἐξόμεθα αὐτοῦ.

d.) with all verbs denoting *enjoyment of* or *deriving*

[1] We may in this way understand many instances of *gen.*, by which a *verb* refers rather indefinitely to an object, (Herm. *ad Viger.* 881.) especially the Homeric θέειν πεδίοιο, as if it were *to run through part of the plain.* Thus also the expression ἰέναι τοῦ πρόσω, *to go forwards, onwards*, as if it were *to go part of the farthermost road*, Xen. *Anab.* 1, 3, 1. *Soph. Aj.* 731. with Lobeck's *Note.*—But it would be rather overstraining to explain the Homeric expressions, *ex. gr.* λούεσθαι ποταμοῖο, πρῆσαι πυρὸς, as a *part* or *portion*, and it is probably more accurate to say of these, and other similar poetical expressions, that the *gen.* in the old language denoted any general relation, whenever the proximate one was obvious of itself, pretty nearly as is the case with the *prep.* κατὰ and the *accus.*

benefit from any thing: ἀπολαύειν, ὀνίνασθαι, γεύειν, γεύεσθαι; and with *verbs* denoting *eating, drinking,* whenever the thing enjoyed is mentioned, *ex. gr.* ἐσθίειν κρεῶν, πίνειν ὕδατος, *to eat meat, to drink water* (ἐσθίειν τὰ κρέα would signify *to eat the meat up,* and πίνειν ὕδωρ might mean *to drink water habitually, to be a water-drinker*).

3.) The *gen.* is further used to denote the *material* or *stuff of which something consists, ex. gr.* στέφανος ὑακίνθων, *a garland of hyacinths,* or *made of hyacinths; ex. gr.* ἑνὸς λίθου πᾶν πεποίηται, *the whole is made of one stone.*

4.) The circumstances or peculiarities on which things are, as it were, dependent, are expressed in the *gen.*: δένδρον πολλῶν ἐτῶν, *a tree of many years* (standing).

Obs. 4. The construction of the *gen.* with εἶναι corresponds entirely with the Latin *esse* and the *gen.* or *abl.* It is used to express: 1.) *possession,* as πᾶσα ἡ γῆ ἐστι βασιλέως, *belongs to the king; ἑαυτοῦ εἶναι, to be one's own master, to be free;* 2.) *the quality* of any thing, as ἦν γὰρ ἀξιώματος μεγάλου; 3.) *habit, usage, ex. gr.* ἔστι φρονίμου ἀνδρὸς, *est prudentis,* or with *abstract nouns:* πολλῆς ἀνοίας ἐστὶ τὸ θηρᾶσθαι κενὰ, (Soph. *El.* 1054.) *it is the sign of,* &c.; 4.) *possibility* or *chance, ex. gr.* in the proverb: οὐ παντὸς ἀνδρὸς εἰς Κόρινθόν ἐσθ' ὁ πλοῦς.

5.) The following kinds of words are generally construed with the *gen.*:

1.) *Adjectives* derived from *verbs* have the object of the *verb* in the *gen., ex. gr.* from ἐπίστασθαί τι, *to understand something,* comes ἐπιστήμων τινὸς, *experienced in a thing;* προσήγορος οὐδενὸς, (προσαγορεύω τινὰ,) *he who does not address any body;* ὄφεις, ἀνθρώπων οὐδαμῶς δηλήμονες, *which are not dangerous to man;* especially the numerous adj. derived from verbs, and terminating in ικὸς, *ex. gr.* from ἐξετάζειν τι comes ἐξεταστικός τινος, *skilled in investigating any thing;* οἱ πρακτικοὶ τῶν δικαίων (from τὰ δίκαια). About the exceptions see § 130. *Obs.* 3.

2.) All words denoting *plenty* or *want,* as πληροῦν, πιμπλάναι, κορέννυσθαι, ἄσαι, γέμειν, βρίθειν, δεῖ, (see § 131, 1.) δεῖσθαι[2], ἀπορεῖν, ἐλλείπειν, σπανίζειν, χηροῦσθαι, &c. and the *adj.* πλέως, μεστὸς, κενὸς, ἐπιδεὴς, ἔρημος, ψιλὸς, and others; the *adv.* ἄλις, ἄδην, *ex. gr.* δεῖσθαι χρημάτων, *to want money;* μεστόν ἐστι τὸ ζῆν φροντίδων.

[2] Owing to the idea of *wanting, needing,* δεῖσθαι in the sense of *requiring, asking, entreating,* with the *gen.* of the *person.*—With regard to ὀλίγου, πολλοῦ δεῖν, see § 140. *Obs.* 5.

3.) All words denoting *worth* or *unworthiness:* ἄξιος, ἀνάξιος, ἀξιοῦσθαι; see 6, 2.

4.) All words denoting *experience, skill, reminiscence,* and their opposite: ἔμπειρος, ἴδρις, ἄπειρος, ἰδιώτης, ἀδαής, (hence in poets the participles like τόξων εὖ εἰδὼς, *Il.* β. 720.) and the *verbs to remember, to forget:* μιμνήσκειν with its compounds, μνημονεύειν, ἐπιλανθάνειν.

5.) Several other *verbs,* especially those denoting *care, concern,* and their opposite: ἐπιμέλεσθαι, κήδεσθαι, φροντίζειν, μέλει μοί τινος, ἀμελεῖν, ἀλεγίζειν, ὀλιγωρεῖν; *to spare,* φείδεσθαι; *to disregard,* and *to admire,* καταφρονεῖν, θαυμάζειν.

6.) *desire,* ἐπιθυμεῖν, ὀρέγεσθαι, ἐφίεσθαι, ἐρᾶν[3], ἔρασθαι, *to aim at something,* στοχάζεσθαι, τιτύσκεσθαι, hence also τοξεύειν τινὸς, ἀκοντίζειν τινός.

7.) *indicting, condemning:* κατηγορεῖν, καταγιγνώσκειν.

8.) the *verbs* which have a relation to the *senses,* excepting the *sight; ex. gr.* ὄζειν μύρων, *to smell of perfumes;* τοὺς δούλους ἔγευσε τῆς ἐλευθερίας;—ἀκούω παιδίου κλαίοντος, *I hear a child crying*[4] (comp. 4, 2. c. and d.); and in general the *verbs* denoting *to perceive, to learn:* αἰσθάνεσθαι, πυνθάνεσθαι, μανθάνειν, συνιέναι, ἐπαΐειν.

9.) But it is especially

the *Comparative*

which always has the object, with which the *comparison* is made, in the *gen., ex. gr.* μείζων ἐμοῦ, *taller than I,* σοφώτερός ἐστι τοῦ διδασκάλου, *he is wiser than his master,* κάλλιον ἐμοῦ ᾄδεις, *you sing better than I do;* ἀρετῆς οὐδὲν κτῆμά ἐστι σεμνότερον.

10.) Hence, lastly, all verbs denoting the idea of *comparison* in their signification, *ex. gr.* προτιμᾶν, *to value more;—to excel:* περιγίγνεσθαι, περιεῖναι, διαφέρειν, ὑπερβάλλειν, ἀριστεύειν, διαπρέπειν; *to be inferior,* ἡττᾶσθαι, ὑστερεῖν; also *to rule:* ἄρχειν[5], ἀνάσσειν, κρατεῖν,

[3] Hither belongs also the *verb* ἐρᾶν τινος, *to love* in the sense of *desiring, seeking after;* whilst φιλεῖν, στέργειν, ἀγαπᾶν τινά, is *to love* in the sense of *having an affection for.*

[4] ἀκούειν most commonly governs the *accus.* of the *sound,* and the *gen.* of him who produces it; there are, however, exceptions in both instances. See Steph. *Thes.*

[5] ἄρχειν, ἄρχεσθαι, and their compounds, are also construed with the *gen.* (and *accus.*) in the signification of *beginning any thing.*

ἡγεῖσθαι, ἐπιστατεῖν, and similar ones ; the *adj.* ἐγκρατὴς, ἀκρατής.—ἥττω εἶναι with the *gen.* has the peculiar signification of *to be subject, to be given to ; ex. gr.* ἥττων ἐστὶ τῆς γαστρὸς, *he is given to drinking.*

Obs. 5. The more complete construction of the *compar.* is with ἤ, (*than*, Lat. *quam*, see below, the *particles*, § 149.) but it is used only where the *gen.* cannot be employed. The Greeks are so fond of this latter construction, that they even put into the *gen.* the object, to which the *comparison* does not directly apply ; μείζονα ἐμοῦ διέπραξεν: —Aristoph. *Eccl.* 235. σιτία τὶς τῆς τεκούσης μᾶλλον ἐπιπέμψειεν ἄν ; (*who more than the mother?*) The ambiguity, which sometimes arises from this construction, can only be explained by the thing itself from the context, Herod. Πυραμίδα ἀπελίπετο πολλὸν ἐλάσσω τοῦ πατρὸς, *which was much smaller than his father ;* or *smaller than that which his father left behind.*—The following construction is of a different kind, Μείζων τῷ εἰπόντι γίγνεται βλάβη τοῦ πεποιηκότος, i. e. ἢ τῷ πεποιηκότι.

Obs. 6. The words ἄλλος and ἕτερος sometimes imitate the *compar. ; ex. gr.* ἄλλος ἐμοῦ, *another than I,* ἕτερα τούτων, *different from this.*

6. Lastly, the following relations are expressed by the *gen. :*

1.) The more precise sense of a general expression, where we say *with regard to, with respect to,* Ἐγγύτατα αὐτῷ εἰμὶ γένους, *I am very nearly related to him,* (*with respect to family, with regard to origin, descent,*) Herod. ; ἄπαις ἀῤῥένων παίδων, *childless with respect to male descendants ;* παρθένος ὡραία γάμου, (*ripe with respect to marriage,*) *marriageable ;* δασὺς δένδρων ; very frequently in the expressions ὡς, πῶς, ὅπως ἔχει, καλῶς, μετρίως ἔχειν ; *ex. gr.* ὡς ἑκάτερός τις εὐνοίας ἢ μνήμης ἔχοι, Thuc. ; ὡς ποδῶν εἶχον, Herod. Hither belong also the expressions, where ἕνεκα, *on account of, because of,* is usually supplied, εὐδαιμονίζω σε τοῦ τρόπου, *I account you happy, because of your disposition ;* οἰκτείρω σε τοῦ πάθους. Compare the *infin.* § 140. *Obs.* 4.

2.) The relation of *value ;* when the *value* itself, or the *price* may be in the *gen.* (*genitivus pretii,*) δραχμῆς ἀγοράζειν τι, *to buy something for a drachm ;* πλείστου τοῦτο τιμῶμαι, *I esteem this of the greatest value ;* and the *merchandise* or *article purchased* may equally be construed in the *gen.* (*genitivus mercis,*) τρεῖς μνᾶς κατέθηκε τοῦ ἵππου, *he paid three minas for the horse ;* χρήματα τούτων πράττεται, (*he stipulates money for it,*) *he gets paid for it :* see *ad Plat. Meno.* 28.

3.) With the constructions of the *verbs to seize,* &c. (4, 2. c.) may be compared such propositions as τῆς χειρὸς ἄγειν τινὰ, *to lead him* (*take him*) *by the hand,* i. e. *by his*

hand; ἐπισπάσας τινὰ κόμης, *to drag one by the hair;* τὸν λύκον τῶν ὤτων κρατῶ, *I hold the wolf fast by the ears;* ἐλάβοντο τῆς ζώνης τὸν Ὀρόντην, Xen. *Anab.* 1, 6, 10. But λαβεῖν τινὰ χειρὶ means *to seize one, lay hold of him with the hand.*

4.) To the question *when?* but only of an *indefinite time of some duration,* (compare § 133, 3, 4.) νυκτὸς, ἡμέρας ποιεῖν τι, *to do something by night, in the day-time;* πολλῶν ἡμερῶν οὐ μεμελέτηκα, *I have not practised for several days;* ἐκεῖσε οὐκ ἀφικνεῖται ἐτῶν μυρίων, *he will not get thither within* 10,000 *years,* Plato *Phædr.* 248. e.

Obs. 7. In this sense the *prep.* περὶ, *of,* (Lat. *de,*) is sometimes omitted; *Od.* Λ. 173. Εἰπὲ δέ μοι πατρός τε καὶ υἱέος, where the *gen.* may be explained, 'this concerning my father,' for the THIS never needs to be expressed, when the thing itself follows. See the *Note* to Soph. *Philoct.* 439.

Obs. 8. Sometimes it happens, that the word, to which the *gen.* refers, is *omitted; ex. gr.* τῶν ἀδίκων ἐστὶν, *it is one of the unjust things* (i. e. simply, *it is an injustice*). Hither belong also the instances of the *gen.* with εἶναι in *Obs.* 4.

Obs. 9. The word οἶκος, *house,* is most commonly omitted on putting the name of the owner or tenant in the *gen.; ex. gr.* εἰσῆμεν εἰς Ἀλκιβιάδου, *we went to Alcibiades's* (*house*). Hence the expression ἐν ᾍδου, εἰς ᾍδου, properly *in* or *to the house of Hades* (i. e. *in* or *to the shades below*).—The instances, where the *article* of the word omitted (υἱὸς, χώρα, &c.) is retained, are stated above, § 125, 5.

Obs. 10. The omission is not so evident with *exclamations of astonishment* or *sorrow,* sometimes with an *interjection, ex. gr.* οἴμοι τῶν κακῶν, *alas, what misfortunes!* ὦ Ζεῦ, τῆς πανουργίας, *O Jupiter, what cunning!* and sometimes without, τῆς τύχης, *O fate!* (*O wretched fate!*) τῆς παχύτητος, *O what stupidity!*

See about the *gen.* μοῦ, σοῦ, &c. before their *subst.* instead of the *dativus commodi,* § 133. *Obs.* 5.

§ 133.—*The Dative.*

1. The *dat.* properly is the opposite of the *gen.,* since it denotes an approximation. It is pretty nearly the same in Greek as in English, and comprises similarly several relations, which are more distinctly expressed by the *prep. for, towards, to,* &c., and require no explanation, as δοῦναί τινι, *to give to one;* ἐχθρός τινι, *hostile to one;* πείθεσθαι τοῖς νόμοις, and the like.

2. Hence the *dat.* is used in Greek:

1.) with *verbs* denoting *coming together, meeting, approaching,* and where we commonly use *prep., ex. gr.* ὁμιλεῖν τινι, *to have intercourse with one;* μίγνυσθαι, καταλλάττεσθαι (*to reconcile one's self with something* or *somebody*); μάχεσθαι, ἐρίζειν, ἁμιλλᾶσθαι, πολεμεῖν, and the like.

2.) with *verbs,* compounded with *prep.,* which express

to approach, to meet together, or with such *verbs* as acquire a similar signification through composition, as προσελθεῖν, ἐπιστρατεύεσθαι, συγγίγνεσθαι, διαλέγεσθαι, especially with such *verbs* as denote *to attack*, as προσβάλλειν, ἐπιτίθεσθαι, ἐπικεῖσθαι.

3.) with *verbs* (mostly compounded with *prep.*) denoting *commanding, exhorting, ex. gr.* παραινεῖν, παρεγγυᾶν, ὑποτίθεσθαι with the *dat. of the person.* Κελεύειν, jubere, prefers also in Greek the construction with the *accus. c. inf.*

4.) with *verbs* denoting *censure* or *reproach*, especially μέμφεσθαι, ἐπιτιμᾶν, ἐγκαλεῖν, φθονεῖν with the *dat. of the person.*

5.) with the *verbs* πρέπει, προσήκει decet. Δεῖ is sometimes construed with the *dat.*, sometimes with the *accus. of the person*, but always with the *gen.* of the *thing.*

6.) with *verbs* denoting similarity and dissimilarity, as ὅμοιος, ἐναντίος; hence the *dat. case* is also used with

ὁ αὐτὸς *the same,*

ex. gr. οὗτός ἐστιν ὁ αὐτὸς ἐκείνῳ, *this one is the same with that one.*

Obs. 1. Just as we have seen above that with *compar.* even the indirect object of the *comparison* is in the *gen.*, ὁ αὐτὸς also takes the *dat.* when this *pronoun* simply refers to a common third object; *ex. gr.* τὰ αὐτὰ πάσχω σοὶ, *I experience the same as you;* πίνειν ἀπὸ θηλῆς, κατὰ ταὐτὰ, (for τὰ αὐτὰ,) τοῖς βρέφεσιν, *to suck the breast as infants;* Θησεὺς κατὰ τὸν αὐτὸν χρόνον Ἡρακλεῖ γενόμενος, *Theseus, who lived at the same time as Hercules.* But here two ambiguities may arise, as τὰ αὐτὰ λέγω ἐκείνῳ, *I say the same to him*, or *the same as he says.*

7.) with *words* denoting any action which has a tendency *to be useful* or *hurtful.* This is the so-called *dativus commodi et incommodi*, which is known from the Latin grammar, but its use is in Greek of a nature by far more frequent and peculiar; see *Obs.* 2, 3.

8.) Peculiar is the use of the *dat.* with *substantives*, which are either derived from such *verbs* as govern that *casus*, or as admit a relation to *being useful* or *hurtful; ex. gr.* (Hes.) ἱερὴ δόσις ἀνθρώποισιν;—τὴν τοῖς φίλοις βοήθειαν, Plat.;—φιλία τοῖς Ἀθηναίοις, Thuc.

3. The *dat.* further supplies the Latin *ablative*, denoting,

1.) the *tool* or *instrument*, or, in general, that wherein or whereby one *is* or one *does something* (*dat. instrumenti*). The Greeks say in general χρῆσθαί τινι, (*to make use of a thing,*) and more particularly, *ex. gr.* πατάσσειν

ῥάβδῳ, to beat with a stick; σμίλῃ πεποιημένον, made with a chisel; τιτρώσκεται βέλει ἐς τὸν ὦμον; τῇ μὲν ἐξουσίᾳ τυραννεῖ, ταῖς δ' εὐεργεσίαις δημαγωγεῖ, by his power he is a ruler, but by his kind acts a leader of the people; πᾶσι τοῖς τοιούτοις (the virtues of the Lacedæmonians having previously been enumerated) *παῖδα ἂν ἡγήσαιο σαυτόν.* Plat. *Alcib.* I. 38. *τῷ τεκμαίρει τοῦτο*; see *Obs.* 5.

2.) the *manner, ex. gr. ταῦτα ἐγένετο τῷδε τῷ τρόπῳ, this happened in this manner; δρόμῳ παρῆλθεν, he came up running; μεγάλῃ σπουδῇ πάντα ἐπράττετο.*

3.) the *cause* or *motive*, where in English the *prep. from, with, of*, are used, *ex. gr. φόβῳ ἔπραττον*; *κάμνειν νόσῳ τινί*; *τέθνηκεν ἀποπληξίᾳ.*——*οὐ γὰρ ἀγροικίᾳ ποιῶ τοῦτο.* Hence in general the *verbs* denoting *the affections of the mind*, as *ἀλγεῖν τινι*, though they are more usually construed with *ἐπὶ* and the *dat.*, or with the *accus.* (See § 131, 1.)

4.) with *comparatives* and *verbs* implying similar signification, the degree how much any thing is better or more preferable than another, is placed in the *dat., ex. gr. πολλῷ ἀμείνων, ὀλίγῳ μείζων.*——*διήνεγκε τῷ μεγέθει, τῇ ἀρετῇ*, &c.

5.) a *fixed definite time*, (comp. § 132, 6, 4.) *ex. gr. παρῆν τῇ τρίτῃ ἡμέρᾳ, he came on the third day; τῇ ὑστεραίᾳ τὴν βουλὴν ἐκάλουν, on the following day he assembled the senate.*

Obs. 2. The *dativus commodi et incommodi* comprises that relation, which is expressed by the *dat.* of almost all languages, such as it is, for instance, in Homer's *ἅσσα οἱ κατὰ* Κλῶθες—*γεινομένῳ ἔνησαν* (*κατ-ένησαν*), *what the fates spun for him* (good or bad) *at his birth;* Μενελάῳ *τόνδε πλοῦν ἐστείλαμεν*, Soph. *for the sake of Menelaus we proceeded on this voyage.* On this basis rests the lighter *dat. commodi et incommodi*, which is added in relation to the *design* or *will* of a person, *ex. gr.* Ἐπειδὰν *τάχιστα αὐτοῖς οἱ παῖδες τὰ λεγόμενα ξυνιῶσιν, as soon as her children*, would have been sufficient here, but the *αὐτοῖς* refers to the *expectation* of the parents. The *dat.* likewise refers to the *feeling* or *sentiment which an action excites in one*, Plato *Lys.* Ἡ *μήτηρ ἐᾷ σε ποιεῖν ὅ τι ἂν βούλῃ ἵν' αὐτῇ μακάριος ᾖς*, here *that thou mayest be happy!* was enough for the understanding, but the *αὐτῇ* is superadded for the *feelings:* and it is the same on speaking of a prejudice, Plato *Sophist.* Οἱ *πατέρες τοὺς υἱεῖς παραμυθοῦνται, ὅταν αὐτοῖς ἐξαμαρτάνωσι*, where we must not seek in the *αὐτοῖς* the precise direction of the *trespass* (*against them, to their prejudice*), but merely a collateral relation to the *feelings* of the fathers. It is from such passages that we must learn correctly to understand others, where the *dat. μοὶ, σοὶ*, &c. is inserted, in a manner particularly familiar to the Greeks, merely to interest the *feelings.* There is a striking instance of this apparently useless *dat.* in *Od. δ.* 569, where Menelaus is told that the gods (564.) would send him to Elysium, Οὕνεκ' ἔχεις Ἑλένην, *καί σφιν γαμβρὸς Διός ἐσσι.*

Obs. 3. It is also owing to this *dativus commodi* that the Greeks add the *dat.* to the proposition instead of the *gen.* belonging to the *subst.;* Herod. 1, 31, Ἐπὶ *τῆς*

ἁμάξης δέ σφι ὀχέετο ἡ μήτηρ, *to them*, instead of *their mother sat on the waggon*. Hence there is sometimes a real *gen.*, as if it were carelessly put after such a *dat.*: see *Od.* ρ. 231, 232. And a *dat.*, which does not at all belong to the proposition, is sometimes used with words expressive of *relationship* and *kindred*, instead of the *gen.*, (such as a *relation, friend, guest,*) Plato *Soph.* 216. Τοῦ ξένου ἡμῖν ἡδέως ἂν πυνθανοίμην.

Obs. 4. There is a peculiarity in Greek in the way of adding an *adj.* or a *part.* to a *dat. commodi* in order to define more accurately the relation in which any object stands to the action of the *verb*; for instance, the words ἐμοὶ ἦλθεν are more accurately defined by adding the word ἀσμένῳ or ἡδομένῳ ἦλθεν, i. e. *to my joy he came, I was very glad to see him.* We meet with this construction very frequently with εἶναι and γίγνεσθαι, to which βουλομένῳ is added ; *ex. gr.* εἰ αὐτῷ γέ σοι βουλομένῳ ἐστὶν ἀποκρίνεσθαι, *if you yourself will answer.* It is the same with ἑλπομένῳ, θέλοντι, παθοῦντι, ἄκοντι, ἀχθομένῳ, προσδεχομένῳ. Comp. § 145, 5.

Obs. 5. But frequently the *gen.* of a *pronoun personal* belonging to a subsequent *subst.* is used instead of the *dativus commodi* or *incommodi*, Plato *Phædo, towards the end,* Ἐάν σου βάρος ἐν τοῖς σκέλεσι γένηται, where σοῦ, which belongs to σκέλεσι, stands instead of σοὶ with the *verb.*—Again, Διὰ τί μου ἀνδριὰς οὐ κεῖται πυνθάνονται: here μοῦ has its full signif., but it comes before, because it stands at the same time for μοί. See the *Index to Plat. Meno, &c. under Genitivus.*

Obs. 6. The words στρατιά, στόλος, νῆες, or such as denote a particular division of troops, as ὁπλῖται, πεζοί, &c. are usually put in the *dat.* without σύν, as in Latin *copiis* without *cum, ex. gr.* ἀφίκοντο εἴκοσι ναυσίν.—ἐβοήθησαν ἑαυτῶν τε πεντακοσίοις καὶ χιλίοις ὁπλίταις καὶ τῶν ξυμμάχων μυρίοις. Thuc. 1, 107.

Obs. 7. The *pron.* αὐτὸς is frequently added to a *dat.* in order to supply the place of the *prep.* σύν, which is omitted. This construction expresses a connexion as an inseparable and immediate one with regard to time and space. Xen. *Anab.* 1, 3, 17. (φοβούμενος) μὴ ἡμᾶς αὐταῖς ταῖς τριήρεσι καταδύσῃ. Comp. *Elmsl. to Eur. Med.* 160.

About the *dat.* with the *pass.* see the following §, No. 4.

§ 134.—*Of the Verb.—The Passive Voice.*

1. The influence of the *verb* in its primitive and simple form, that is to say in the *act. voice*, having been sufficiently shown in what has been observed of the construction of the *noun*, we have now only to notice the *pass.* and the *middle voice.*

2. The *pass.* from its nature has as *subject* in the *nomin.*, whatever is as *object* in the *accus.* with the *active voice.* The *subject* or *nomin.* of the *act.* now becomes the *object* by which I suffer, and when this is mentioned with the *pass.* in Greek, it is generally done by the help of the *prep.* ὑπὸ with the *gen.*; ὁ Ἀχιλλεὺς κτείνει τὸν Ἕκτορα, is in the *pass.* ὁ Ἕκτωρ κτείνεται ὑπὸ τοῦ Ἀχιλλέως, *Hector is killed by Achilles.*

3. Instead of ὑπὸ the *prep.* πρὸς, likewise with the *gen.*, is frequently used; πρὸς ἁπάντων θεραπεύεσθαι, *to be respected by all*; and sometimes παρὰ, Plato *Symp.* 175. Οἶμαι γάρ με παρὰ σοῦ σοφίας πληρωθήσεσθαι, and ἐξ especially by the Ionians, Herod. Εἴ τί σοι κεχαρισμένον ἐξ ἐμοῦ ἐδωρήθη, *when something agreeable*

has been given to you by me; ibid. Τὸ ποιηθὲν ἐκ τοῦ ἀνδρός. Homer uses principally ὑπὸ with the *dat., ex. gr.* ὑπὸ Τρώεσσι δαμῆναι.

4. But very often the *pass.* is construed with the *dat.* only, without any *prep.*; Demosth. Οὐ γὰρ εἰς περιουσίαν ἐπράττετο αὐτοῖς τὰ τῆς πόλεως, *the affairs of the state were transacted by them not to their own advantage:* — Μάτην ἡμῖν πάντα πονεῖται.— This construction is most usual with the *perf. pass.* Καλῶς λέλεκταί σοι, *it has been beautifully said by you,* i. e. *you have beautifully said.*

Obs. 1. The Greeks make a very frequent use of this *pass.* construction to supply the *perf. act.*, which in many *verbs* occurs little or not at all, as just now λέλεχα, which would have been required in the foregoing expression; see § 97. *Obs.* 6.—That this construction is liable to frequent ambiguities, is unquestionable, (πάντα σοι λέλεκται, *you have said all,* — *all has been said to you*)—but a careful attention to the context easily removes the ambiguity.

5. According to the general rule it is only the nearest object, in the *accus.* with the *act. voice,* which can become the subject of the *pass.*; and this rule is strictly observed by the German, Latin, and other languages. But as many an object, which in Greek stands with the *act.* in the *gen.* or *dat.*, actually is from its nature its nearest object, or at least can readily be understood as such, ἀμελεῖν τινος, *to be neglectful of one,* πιστεύειν τινὶ, *to give credit to one,* the Greeks allow themselves to say likewise in the *pass.* τὰ τούτου πράγματα ἀμελεῖται ὑπὸ τῶν θεῶν, (*are neglected by the gods,*) ὁ ψεύστης οὐ πιστεύεται, (*the liar is not credited,*) whilst in German we must say, *to the liar no credit is given,* &c.

6. The *pass.* in Greek may also be construed with an *accus.* Whenever the *act.* (according to § 131, 5.) has two *accus.*, and the *accus.* of the *person* becomes the subject of the *pass.*, the *accus.* of the *thing* continues to be used for the object of the *pass.*; *ex. gr.* οἱ παῖδες διδάσκονται σωφροσύνην, *the boys are taught modesty;* ἀφαιρεθεὶς τὴν ἀρχὴν, *who has had the command taken from him.*

7. The two last-mentioned instances are frequently found combined in one proposition, so that the *dat.* of the *person,* which stands as the more remote object with the *act.*, becomes the *nomin.* of the *pass.*, and the *accus.* of the *act.* continues to be the object of the *pass., ex. gr.* ἐπιτρέπειν τῷ Σωκράτει τὴν δίαιταν, (*to entrust the arbitration to Socrates,*) becomes ὁ Σωκράτης ἐπιτρέπεται τὴν δίαιταν, Eurip. τὴν δ' ἐκ χερῶν ἁρπάζομαι, *she is*

snatched away from my hands, Plato *Tim.* 60. Τὸ δὲ ὑπὸ πυρὸς τὸ νοτερὸν πᾶν ἐξαρπασθὲν, *this from which all moisture has been withdrawn by the fire;* δέλτος ἐγγεγραμμένη ξυνθήματα:—ὑπὸ πόλεως τὴν ἡγεμονίαν πεπίστευτο:—Προμηθεὺς ὑπ' ἀετοῦ ἐκείρετο τὸ ἧπαρ (where κείρειν signifies *to tear from*):—ἐκκοπεὶς τοὺς ὀφθαλμούς.

Obs. 2. Respecting the *accus.* case with the *pass. voice*, see § 136. *Obs.* 1. The *accus.* in those instances quoted above in No. 6, and similar ones, (see § 135, 4.) has nothing peculiar in itself. It is merely the idea of *teaching* or of *taking away*, which, independent of the *pass.* and *middle voice*, demands an *accus.* for its *object.* The German language is not capable of this construction, but we meet with it in Latin, *ex. gr.* humus poscebatur segetes. The *verb* in some instances (like the *act.* according to § 131, 3.) governs even as *pass.* an *accus.*, which contains the import of the verb as *subst.*, to *add an additional* determination adjectively; τύπτεται πληγὰς πολλὰς, *he is struck many strokes.*

8. That the *verbal adjectives* in τέος and τὸς are *pass.* by their nature follows from § 102. *Obs.* 2. and about their signification see ibid.

9. Precisely on account of this their *pass.* nature, (the *verbal adj.* τὸς, however, merely when it conveys the idea of *possibility*, compare below *Obs.* 6.) they refer in their connexion to the subject of the *act.*, which is in the *dat.* in the way mentioned above, at 4. *ex. gr.* Τοῦτο οὐ ῥητόν ἐστί μοι, *this is not to be spoken by me*, i. e. *I dare not say it*, Ἡ πόλις ὠφελητέα σοί ἐστι, *the state must be assisted by you*, i. e. *you must be useful to the state.* But frequently this relation, as being of a more general nature, is omitted, when the sense is, *one must, one can;* Λυτέος ὁ τοιοῦτος νόμος καὶ οὐκ ἐατέος κύριος εἶναι, *this law must be abolished, and not permitted to be valid.*

10. The *neut.* τέον in this way, with or without ἐστὶν, corresponds to the Latin *nomin. neut.* in *dum*, λεκτέον ἐστὶν, or merely λεκτέον, *it must be said, one must say;* it then assumes all the relations and connexions of the *verb, ex. gr.* ἀρετὴν ἔχειν πειρατέον, *one must endeavour to be virtuous;* τοῖς λόγοις προσεκτέον τὸν νοῦν, *one must apply the mind to the speeches;* ταῦτα πάντα ποιητέον μοι, *all this must be done by me, I have all this to do.* The corresponding use of the *neut.* τὸν (but without any such *verbal* connexions) is, *ex. gr.* βιωτόν ἐστι, *one can live;* τοῖς οὐκ ἐξιτόν ἐστι, *who cannot go out*, Hesiod. Θ. 732.

Obs. 3. The Attics employ the *verbal* τέον in the same sense in the *pl.*: βαδιστέα, *it is necessary to go;* συνεκποτέ' ἐστὶ τὴν τρύγα, *the lees must be drunk along with it.* (Compare § 129, 1.)

Obs. 4. Another Attic peculiarity is the *verbal adj.* in τέον, which, as it were by

virtue of its intrinsic meaning δεῖ, sometimes has the subject of the *act.* in the *accus.* instead of the *dat.*, Plato *Gorg.* 507. Τὸν βουλόμενον εὐδαίμονα εἶναι σωφροσύνην διωκτέον καὶ ἀσκητέον (Heind. *ad Plat. Phædr.* 128).

Obs. 5. *Verba deponentia* (§ 113.) being also employed *passively* in some of their forms, also give *verbal adj.* in the same sense as if they came from regular *actives;* ἐργάζομαι, *I work,* ἐργαστὸν, *what can be worked,* or *is worked,* ἐργαστέον, *one must work, the work must be done.* Even in some *verbs,* whose *pass.* or *med.* assumes a signif., which may be considered as a new simple meaning, and as *active,* the *verbal adj.,* in some current or familiar connexions, also has both meanings, that which proceeds from the real *active,* and that which proceeds from the *pass.* or *med.;* πειστέον *one must convince,* from πείθω, and *one must obey,* from πείθομαι.—But it is very remarkable that in τρέπομαι, (*I turn to, go to,*) the *aor.* 2. *pass.* ἐτράπην forms a particular *verbal adj.* in this sense, τραπητέον.

Obs. 6. The *verbal adj.* in τος have sometimes the same signification, but not the same construction with the *part. perf. pass.;* for with regard to the latter it is a mere *adjective; ex. gr.* ποιητὸς *made,* πλεκτὸς *plaited,* στρεπτὸς *twisted.*

§ 135.—*The Middle Voice.*

1. Before we enter on the use of the *middle voice,* we must exclude all *verbs deponent* properly so called, for with regard to their signification they have become real *actives.* On the other hand we must not exclude such middle voices, as take their *aorist* from the *passive voice,* a part of which we have already enumerated in § 113. *Obs.* 5.

2. The main signification of the *medium* is *reflective.* A verb has a complete *reflective* signif. whenever the *subj.* of that *verb* is at the same time its immediate object, which in the *active voice* stands in the *accus.* Thus, for instance, λοῦμαι is equivalent to ἐγὼ λούω ἐμὲ or ἐμαυτὸν, *I wash myself, I bathe.* But it must be remembered, that this first and proper meaning constitutes a real *medium* only in a very limited number of verbs. When the same relation is to be expressed in any other verb, it can only be done by means of the *reflective pronoun,* ἐμαυτὸν, ἑαυτὸν, &c.

Examples of real *media* are: ἀπάγχεσθαι, *to strangle one's self;* ἀπέχεσθαι, *to keep one's self off, to abstain;* ἀμύνεσθαι, *to defend one's self;* φυλάττεσθαι, *to guard one's self against any thing, to take care;* ἐγγυᾶσθαι, *to bail one's self* (*to become bail*); κρεμάννυσθαι and its compounds, *to hang one's self;* παρασκευάζεσθαι, *to arm one's self,* and those verbs which denote an operation on one's own body, and where in the *active voice* τὸ σῶμα may be supplied instead of the *accus. of the person, ex. gr.* λοῦσθαι, χρίεσθαι, γυμνάζεσθαι, ἐνδύσασθαι, ἀπομόργνυσθαι, κείρεσθαι, στεφανοῦσθαι.

3. Many *verbs* lose their original *reflective* meaning, and become either real *intransitives* or are at least translated in an intransitive way, for want of a corresponding reflective expression.

Examples: στέλλειν, *to send;* στέλλεσθαι, *to send one's self to some place,* i. e. *to travel;* δαίνυσθαι, *to feast.* The case is the same with πορεύεσθαι, *to travel;* φαίνεσθαι, *to appear;* παύεσθαι, *to cease;* πλάζεσθαι, *to wander, to rove;* εὐωχεῖσθαι, *to feast;* κοιμᾶσθαι, *to rest.*

Obs. 1. These *media* bear the same relation to their *act. verbs* as the *immediate verbs* do to the *causatives;* hence there are some *passivo-media,* which having such a simple signif. appear exactly like *deponents,* as γεύομαι, *I taste,* σήπομαι, *I rot,* ἔλπομαι, *I hope,* of which the *actives,* which seldom occur, can be expressed only by a circumlocution with *causing to:* γεύω, *I cause to taste, give to taste;* σήπω, *I cause to rot, make putrid;* ἔλπω, *I cause to hope, give hopes.* See also μαίνομαι in the *Anom.*

4. But the *medium* also becomes a verb *transitive* just as easily and may have in most cases an *object* in the *accus.* with it. This is most readily the case, when the *active* is construed with two *accus.*, in which instance one of these continues with the *medium, ex. gr.* ἐνδύω τινὰ χιτῶνα, *I put a coat on one,* ἐνδύομαι χιτῶνα, *I put a coat on myself.* To this class belong most verbs denoting an operation on one's own body, though in German one of the *accus.* casus, expressing the person, is to be translated with the *dat.*

Examples. ἕσσασθαι, *to put on clothes,* κείρεσθαι, *to cut one's hair* (*ex. gr.* κείρομαι τὴν κεφαλήν, for κείρω ἐμὲ τὴν κ.) στεφανοῦσθαι, ἀπομόργνυσθαι, λοῦσθαι (*ex. gr.* τὰς χεῖρας, i. e. *one's own*), ὑποδήσασθαι and ὑπολύεσθαι, *to put on* or *to take off* (*one's shoes*), ἐγκαλύπτεσθαι, *to wrap one's self up,* and others.

5. But the *medium* may also have an object of its own, when a new meaning, as we have just seen, arises from the *reflective* action of the *verb,* which is conceived as *transitive;* περαιοῦν τινα, *to carry over* (*across a river*), *med.* περαιοῦσθαι, (properly *to carry one's self over,*) *to cross over, pass.;* hence it then has the river in the *accus.,* περαιοῦσθαι τὸν Τίγριν, *to cross the Tigris.*

Examples. φοβεῖν τινα, *to frighten any one,* φοβεῖσθαι, (properly *to frighten one's self,*) *to fear,* likewise φοβεῖσθαι τοὺς θεούς, *to fear the gods;* τίλλειν, *to pluck,* τίλλεσθαι, *to pluck one's self, to pull out one's own hair;* and as this is an action by which one mourns over a person, τίλλεσθαί τινα, *to mourn over any one* (*by pulling out one's own hair*),

αἰσχύνειν, to shame, to confound, αἰσχύνεσθαί τινα, to feel shame in the presence of somebody; φυλάσσεσθαί τινα, to be on one's guard against somebody. That all these *verbs* adopt in the *middle voice* a new meaning, is very obvious from our not being able to substitute for *αἰσχύνομαί σε* the words *αἰσχύνω ἐμέ σε.* It is the same with *ἀμύνεσθαί τινα, to defend one's self against somebody.*

6. In all the instances mentioned, the *medium* arises from the usual *trans.* construction of the *act.* with the *accus.* (*φοβοῦμαι*, for *ἐγὼ φοβῶ με*). But just as (according to § 134, 5, 7.) the *pass.* proceeds sometimes from the construction with the more remote object, namely the *dat.*, so does the *medium;* and the other object, which was in the *accus.* with the *act.*, is put in the *accus.* also with the *medium*, ex. gr. *προσποιῆσαί τινί τι, to acquire something for any one,* (*ex. gr.* a country for a state,) *προσποιήσασθαί τι, to acquire for one's self, appropriate to one's self.*—Hither belong the great number of *middle voices,* in which the more reflective meaning becomes less and less prominent; it is often merely hinted at by the form of the verb that something happens which may be hurtful or useful to the subj., or that the action of the verb stands in some inward relation to the subj. Thus for instance *θεῖναι νόμους, to impose laws,* applied to a conquered state, where the conqueror is not subject to the laws, whilst *θέσθαι νόμους* means *to propose* laws, said of a state, which gives *to itself* its own laws;—*στήσασθαι τρόπαιον, εἰκόνα, to erect a trophy, a statue to one's self, for one's own deeds.* Though it be true that Greek writers do not always strictly observe this difference, since in these cases they often use the *active* instead of the *medium,* still they rigidly observe this difference in so far as they never use the *middle voice* where the active ought only to be employed, that is to say, where the action stands in no inward relation whatever to the subject of the *verb.* (Compare below, text 8.)

Examples: πορίζεσθαί τι, to procure something for one's self, i. e. *to acquire or obtain something; κλαίεσθαι, to bewail, to lament, ex. gr. τὰ πάθη, one's own sufferings;* but *κλαίειν τὰ πάθη τινὸς, to bewail the sufferings of another;—σύμμαχον ποιεῖσθαί τινα, to make an ally of some one;—καταστήσασθαι φύλακας, to place guards;—αἴρεσθαι, to take up something, ex. gr. πόλεμον, to undertake a war; συναίρεσθαί τινι πόλεμον, to share the dangers of war with somebody,* i. e. *to support another in a war;—εὑρίσκομαι, I find for my own use,* i. e. I get (*nanciscor*);—

ἄγεσθαι γυναῖκα, *to take a wife*;—κληρώσασθαι, *to win by drawing lots*; καταπράττεσθαι, *to execute, to do something on one's own behalf*;—εἰσκομίζεσθαι, *to get for one's self or for one's own kindred*, for instance, *to procure provision for a town*, and the same with ἐκκομίζεσθαι; —διαθέσθαι τὰ τῆς πόλεως.—Hence the ideas of *pushing something away* (from one's self), or of *disdaining, despising*, are usually expressed by the *middle voice*: ἀποσώσασθαι, ἀποκρούσασθαι, ἀποθέσθαι, and many others compounded with ἀπὸ, προέσθαι, προβάλλεσθαι, &c.

Obs. 2. Thus it comes that a verb having two accus. in the *active*, may retain both in the *middle voice*, whenever a relation to the *subject* of the verb is to be pointed out. Αἰτῶ σε τοῦτο, *I ask this of you* (leaving it undetermined whether it be for myself or for another person); but αἰτοῦμαί σε τοῦτο can only mean, *I request this of you for myself*. This construction however occurs but rarely; see Schneider on Xen. Anab. I. 1. 10.

7. The *medium* expresses a *reciprocal* action just as frequently; νέμεσθαι, *to distribute amongst ourselves*, διαλέγεσθαι, *to converse* (*with each other*).

Examples: βουλεύεσθαι, διαλλάττεσθαι, σπένδεσθαι, σπονδοποιεῖσθαι, διαλύσασθαι; besides all verbs denoting *to differ, to quarrel*: διαφέρεσθαι, κρίνεσθαι, διακοντίζεσθαι, διαδορατίζεσθαι, ἀκροβολίζεσθαι, φιλοτιμεῖσθαι, ἀγωνίζεσθαι, which for the most part, as μάχεσθαι, change into the signification of a deponent.

8. Another kind of *reflective action* is *when something is done to me* or *for me by my orders*, which is expressed in English by the *verb* '*to get*,' '*to get a thing done*.' Thus κείρομαι signifies *I shave myself*, but also *I get myself shaved*; the *pass.* καρῆναι refers only to a state of *passiveness*, '*to be shorn*,' like a sheep. Here too the more remote relation occurs; παρατίθεμαι τράπεζαν, *I get a table set before me*; μισθόω, *I let out for hire*, μισθοῦμαί τι, *I hire for myself*; διδάξασθαι υἱὸν, *to get one's son taught*; καταδικάσαι τινὰ, *to condemn one*, κατεδικασάμην αὐτὸν, as it were, *I have got him condemned* to my advantage, i. e. *I had him cast, I won a law-suit against him*. But we also meet with a *medium* of this kind even without any reference to the subject, when it ought to be rendered simply by the *infin. act.* with the *verb* '*to cause*' or '*to get*;' *Cyrop.* 1, 4, 18. where it is said that the young Cyrus took the arms, ἃ ὁ πάππος ἐπεποίητο, *which his grandfather had got made*. Hence πρεσβεύω, *I go as ambassador*, πρεσβεύομαι, *I send ambassadors*.

Obs. 3. The above instances are sufficient to give a general idea of the *reflective*

power of the *middle voice*, and to show that the nature of the relation to the subject always is determined by the nature of the *verb*, and by the context, which must be learned by practice and comparison. But it must be observed that the relation to the subject frequently is very remote and weak, so that its designation might be omitted without impairing the sense, especially when it is pointed out by the nature of the *verb* itself; and in some *verbs* and individual instances, the relation has completely vanished; *ex. gr.* ἰδεῖν and the poetical ἰδέσθαι are exactly the same, and so are in prose ἀποφαίνειν and ἀποφαίνεσθαι, *to manifest, prove;* παρέχειν and παρέχεσθαι, *to afford.* The *medium* is also often used to express some shades of meaning, or in combination with collateral signif., as in αἱρεῖν, *to take,* αἱρεῖσθαι, *to select:* λαβεῖν and λαβέσθαι, and others. But these instances must be particularly treasured in the memory, like other peculiarities and anomalies of the language; this requires a careful attention, because a relation may be imperceptible to us, which was instantly perceived by the Greeks.

Obs. 4. But it must not be supposed that there actually is a *middle voice* for every *verb*, which from its nature and signif. is susceptible of one. The best Dictionaries must be consulted whether a verb has a *medium*, and whether this *medium* has a particular signif.

Obs. 5. When the more remote relation to the subject is, for the sake of distinctness or emphasis, expressed by a *pronoun*, (like ἐμαυτοῦ, ἐμὸς, &c.) the *medium*, if there be any, is still employed, though it is not requisite in that case. Thus Demosth. for instance (*in Mid.*) says, Γέγραμμαι ἐμαυτῷ ταῦτα, *I have noted that down.*

§ 136.

1. The verba media, which take their *aor.* from the *pass.* voice, are enumerated in § 113. *Obs.* 5. The number of those, which appear more or less as *verbs passive*, might still be increased, were it altogether possible to draw a strict line of demarcation between the verbs passive and middle; for the *signification* of the tenses *preponderates either* to the *middle* or to the *passive* voice *according to the usage of speech*, although *grammar* distributes the *forms* of them *partly* among the one *and partly* among the other.

2. The construction of the *object* in the *accus.* is far from being decisive, whether a *verb* be *passive* or *middle*, since both these *voices* admit of this construction, for instance ἠσκήθην τὴν τέχνην, *I exercised myself*, may be translated into our language in the *middle* form, yet in Greek it might have been *conceived* in the *passive.*

Obs. 1. Respecting this *accus.* of an *object*, we have further to remark, that all those *passive* and *middle verbs*, which have an *object* in the *accus.*, may be considered as representing new *intransitive ideas*; their construction then coincides with that of *verbs intransitive* of the active form, which so frequently are construed with an *accus.* case. Hence we may state the rule in this manner: in all *intransitive verbs*, whether of the *active, passive*, or *middle voice*, the noun, to which the import of

the verb refers, is put in the *accus.*, therefore *ἀλγῶ τὰς γνάθους, αἰσχύνομαί σε, πλήττομαι τὴν κεφαλήν*, &c.

Obs. 2. The more ancient language uses in many instances the *aor.* of the *middle voice*, where the modern one uses that of the *passive; ex. gr. ἠρασάμην, ἐκοιμησάμην*; in some verbs the *aor.* has a peculiar signification, *ex. gr. στέλλεσθαι, to travel, σταλῆναι*; *στέλλεσθαι, to clothe one's self*, and also *to send for, στείλασθαι.*

Obs. 3. When the *aor. med.* is in use, the *aor. pass.* may also be used as the *pass.* of a peculiar signif. of the *med.*; *γραφεὶς, written*, from *γράφειν*, but also *accused*, from *γράφεσθαι, γράψασθαι, to accuse.*

Obs. 4. The use of the *fut. med.*, and even in some few cases of the *aor. med.* instead of that of the *pass.*, has been stated above, § 113, 5.

3. That the *perf.* and *plusq. pass.* exactly like the *pres.* are the real *perf.* and *plusq. med.*, is unquestionable from a great many examples, of which we had two in the preceding *Section*, 8.—*ἐπεποίητο*, and *Obs.* 5. *γέγραμμαι*: *Cyrop.* 7, 3, 14. *Ἀκινάκην πάλαι παρεσκευασμένη σφάττει ἑαυτὴν, having long before provided herself with a sword, she killed herself*; 7, 2, 12. *διαπέπραγμαι, I have obtained, accomplished*; Isocr. *ἐπιδεδειγμένος τὴν πονηρίαν, having given a specimen of his malice*; Xenoph. *Symp.* 8, 25. *μεμισθωμένος χῶρον, one who has taken a piece of land in farm*, &c.

See § 113. *Obs.* 3. and 4. compared with § 97, 5. and *Obs.* 5. about the *perf.* 2. commonly called *perf. med.*

§ 137.—*Of the Tenses.*

The two tenses *aor.* and *fut.* III. are peculiar to the Greek language. Of the latter we shall treat in § 138., but to know the nature of the *aor.* we must compare the other *præterites.*

1. The *perfect tense* is to be separated from all other *præterites*, as it is not used in narration. It partakes of the nature of the *present*, and is distinguished from it only in so far as the *present* denotes an *action* as not yet accomplished or as still taking place during the present time, whilst the *perfect* denotes an *action* as wholly accomplished and terminated, though likewise in the present time. It merely connects what has happened, as past, with the present time; *ex. gr. I know it, for I have seen it.* This connexion with the present time may not always be expressed, but the *perf.* by itself alone conveys the idea of it. *I have seen it*, i. e. *I am one of those who saw it. Now that I speak, it is already over, it has happened.*

2. The tenses used in narration are the *aor.*, *imperf.* and *plusqp.* Of these the *imperf.* and *plusqp.* narrate with *refer-*

ence to some other *fixed time*, the *aor.* however *without any such reference or presupposition.* Any narration given with the *aor.* carries the mind to the past, and brings the events successively one after another before the hearer or reader, *without pointing out the time* in which the related events *stand to each other*, ex. gr. Πύῤῥος ὁ βασιλεὺς ὁδεύων ἐνέτυχε κυνὶ φρουροῦντι νεκρὸν—καὶ ἐκέλευσε μεθ' ἑαυτοῦ κομίζειν, and so on. But in the midst of the narrative it is sometimes necessary to state the circumstances by which the thing, which happened, was attended, when it happened; this is done by means of the *imperf.*, Ὀλίγαις δὲ ὕστερον ἡμέραις ἐξέτασις ἦν καὶ παρῆν ὁ κύων, ἰδὼν δὲ τοὺς φονέας ἐξέδραμε, (this again *aor.*) and so on; and if that which was also already past, or had already happened at that time, is connected with the narrative, it is done by means of the *plusq.*

3. But if the reference to time be sufficiently apparent from the context, the *aor.* may also be used instead of the *perf.*, and in the narrative instead of the *plusq.*, *ex. gr.* Xen. *Memor.* 1, 6, 14. Socrates says, Τοὺς θησαυροὺς τῶν πάλαι σοφῶν, οὓς ἐκεῖνοι κατέλιπον ἐν βιβλίοις γράψαντες, διέρχομαι, where the sense obviously requires the *perf.*, *which they have left behind in books.* In every discourse in which there is much mention made of the *past*, and always in such a way that the mind connects it with the *pres.*, the Greeks most generally use the *aor.* instead of the *perf.*, which is generally used alone in our modern languages; and it is only when the speaker lays a particular stress on the time of an occurrence, that the Greek employs the *perf.*, and in a narrative the *plusq.*: all this is, however, greatly influenced by euphony. The uncertainty, or indefinite notion, from which the *aor.* derives its name, is properly limited to the time *past.*

Obs. 1. The *aor.* is used instead of the *plusq.*, *Cyrop.* 5, 1. *her husband was ambassador in Bactria,* Ἔπεμψε δὲ αὐτὸν ὁ Ἀσσύριος περὶ συμμαχίας, *had sent him;* Thuc. Οἱ Ἀθηναῖοι εὐθὺς ἐπειδὴ ἀνεχώρησαν—ξύμμαχοι ἐγένοντο. Poets use this *aor.* far more frequently than the *plusq.* itself. Whenever a *duration of time* or a *repetition* of what has happened is to be expressed, the *imperf.* may be also used instead of the *plusqp.* in modern languages. Compare Krueger on Xen. Anab. I. 1, 6.

4. The idea of one thing taking place simultaneously with another, is nearly connected with that of *duration.* Hereby it is not meant, that any thing, which takes place simultaneously with another, must really occupy a certain length of time; it

simply means, that it is to be *conceived* as something lasting, on account of its occurring, during the time that something else happens, should even that action fill but *the space of a moment;* ex. gr. *all were asleep,* when a *scream was heard;* or *I was just opening my mouth to call for him, when he entered.* Hence arose a second usage of the *imperf.* in Greek, according to which this tense is employed whenever the related occurrence is to be described as of some *duration,* but the *aor.* whenever it is to be conceived as only *momentary; ex. gr.* Xen. Anab. 5, 4, 24. τοὺς μὲν οὖν πελταστὰς ἐδέξαντο οἱ βάρβαροι, (*they received them,* MOMENTARY,) καὶ ἐμάχοντο (*and were fighting with them,* A DURATION,) ἐπεὶ δ' ἐγγὺς ἦσαν οἱ ὁπλῖται, (*as they approached,* NATURAL IMPERF.,) ἐτράποντο, (*they took to flight,* MOMENTARY,) καὶ οἱ πελτασταὶ εὐθὺς εἵποντο (*pursued them,* DURATION). This often points to a difference in the sense, which is easily overlooked; for when it is said, for instance, Ὁ κύων ἐξέδραμε, καὶ καθυλάκτει αὐτούς, it necessarily conveys the idea of *a continued barking;* but if the expression be καθυλάκτησε, it would be the *barking of an instant,* as *momentary* as the ἐξέδραμεν. The *imperf.* is thus constantly employed, when something, which was *customary* or *done habitually* or *frequently,* is related of *a time which is gone by;* Μίλων ὁ Κροτωνιάτης ἤσθιε μνᾶς κρεῶν εἴκοσι, *Milo of Crotona ate twenty minas of meat,* i. e. *used to eat.*

5. This difference between what is *momentary,* and what implies a *duration,* occurs also in the time *present,* and in the *future.* The language, however, has no double form for it in the *indic.,* but in the dependent *moods* the Greek language can always make the distinction. Of these,

the *moods* of the *perf.* and *future*

express the time of their *indic.;* but

the *moods* of the *pres.* and *aor.*

do not mark any time whatever[1]. In this case there is a double form, which is perfectly indifferent with regard to *time,* τύπτειν or τύψαι, φιλῇς or φιλήσῃς, &c.; and the Greek writers

[1] The moods of the *aor.* however have sometimes the signif. of what is past, as for instance in Aristoph. Ran. 1416. τὸν ἕτερον λαβὼν ἄπει, ἵν' ἔλθῃς μὴ μάτην, *that thou mightest not have come in vain.* The infinit. is frequently to be understood in a similar manner, as in Xen. Anab. III. 1, 6. ὑποπτεύσας μή τι πρὸς τῆς πόλεως, οἱ ὑπαίτιον εἴη Κύρῳ φίλον γενέσθαι, i. e. εἰ Κύρῳ φίλος γένοιτο.—For the *part.* of the *aor.* see text 6. and for the *conj. aor.* instead of the Latin *fut.* exact. § 139, 4.

avail themselves of this double form, so as to employ chiefly the *moods* of the *pres.* tense to denote an action or occurrence of *some duration*, and the *moods* of the *aor.* for a *momentary* one. For instance, when Demosth. says, (*Phil.* I. p. 44.) Τριήρεις πεντήκοντα παρασκευάσασθαί φημι δεῖν, εἶτ' αὐτοὺς οὕτω τὰς γνώμας ἔχειν, he wants the men of war to be *immediately* equipped, hence the *momentary aor.*; but the *feeling* or *disposition*, which he recommends by γνώμας ἔχειν, has *some duration*. Again, (p. 45.) Ἵν' ἢ διὰ τὸν φόβον—ἡσυχίαν ἔχῃ, ἢ παριδὼν ταῦτα ἀφύλακτος ληφθῇ, it is obvious that here too ἔχῃ has a *duration*, and ληφθῇ is *momentary*. The case is the same with the *imper.* (p. 44, *init.*) Ἐπειδὰν ἅπαντα ἀκούσητε, κρίνατε, καὶ μὴ πρότερον προλαμβάνετε. Here the *moment* of κρίνατε is distinctly marked, but the forming of an opinion is something *gradual*, which the speaker did not conceive as *momentary* in his mind; hence προλαμβάνετε. See Herm. *ad Viger.*, *n.* 165. *b.* But the distinction frequently depends altogether on the view of the speaker or writer, and in numberless passages it is perfectly indifferent whether we have λέγειν or λέξαι, λέγε or λέξον. The distinction, however, is not the less true on the whole.

Obs. 2. Even *an action of a long duration* may be in the *aor.* in the dependent *moods*, whenever its completion is taken into the account, and considered as its final purpose; Plato *Crit.* 15. Τῶν παίδων ἕνεκα βούλει ζῆν, ἵνα αὐτοὺς ἐκθρέψῃς καὶ παιδεύσῃς.

6. The *part.* of the *aor.* constantly denotes *time past*, and becomes a complete *part. perf.*; ἀποβαλών, *who has lost*, and consequently now possesses no longer,—μαθών, *who has learnt*, and consequently knows,—θανών, *who has died*, dead—οἱ πεσόντες, *those who fell*, the dead.

Obs. 3. Thus Demosth. (in *Mid.* 52. p. 576.) *the true author of a speech full of merited reproaches*, Ὁ παρεσχηκὼς τὰ ἔργα—οὐχ ὁ ἐσκεμμένος οὐδ' ὁ μεριμνήσας τὰ δίκαια λέγειν, i. e. *is he who has provided the deeds for it, not he who has prepared himself, and taken care to say what is proper.* Here we have μεριμνήσας quite parallel with the tenses of the *perf.*, evidently for the purpose of avoiding the less pleasing sound of μεμεριμνηκώς.

Obs. 4. All that has been observed of the *aor.* refers chiefly to the Attic writers. In Homer the distinction between the *tenses* is not yet so marked, and the *imperf.* in particular is still frequently confounded with the *aor.*, which was only, as it were, at its birth. We leave the examples of this assertion to the individual observation of the learner[2]. In Herod. too, (and perhaps in the Ionic

[2] We will, however, point out a few passages, where the *imperf.* is connected with *aor.* without any difference in the action legitimating the distinction, *Il. a.* 437, 438,

dialect in general,) the *imperf.* is often used in a progressive narration as an *aor.*, that is to say, for the relation of *momentary* occurrences, of which the existence with other events does not necessarily appear from the context, 3, 28. ἐκάλεε, ἐκέλευε, and frequently ἠρώτα, ἀμείβετο, &c.

Obs. 5. Whenever any *habitual* occurrence, or any *customary* event, is mentioned, without its being an express narrative, the Greeks frequently have, instead of the *pres.*, by which it is stated in other languages and even the Greek itself, the *aor.* (which then marks *an indefinite time* in the strictest sense,) Demosth. *Olynth.* 2. Μικρὸν πταῖσμα ἀνεχαίτισε καὶ διέλυσε πάντα, *a small mistake overthrows and destroys all again; Mid.* 21. Οὐ γὰρ ἡ πληγὴ παρέστησε τὴν ὀργὴν, ἀλλ' ἡ ἀτιμία, οὐδὲ τὸ τύπτεσθαι—ἐστὶ δεινὸν, ἀλλὰ τὸ ἐφ' ὕβρει, where ἐστὶ shows how the preceding παρέστησε is to be understood. Isocr. *Paneg.* 12. (speaking of the great games and meetings of the Greeks, contrasted with the continual concourse of people at Athens,) Αἱ μὲν ἄλλαι πανηγύρεις διὰ πολλοῦ χρόνου συλλεγεῖσαι ταχέως διελύθησαν, ἡ δὲ κ.τ.λ. See also Heind. *ad Plat. Phæd.* 49.

Obs. 6. There is another instance where the *aor.* seems to be used instead of the *pres.*, viz. the *indic. aor.* after the question τί οὖ; *ex. gr.* Τί οὐκ ἐποιήσαμεν; literally, '*why have we not done this?*' i. e. *let us do this!* Τί οὐκ ἔφρασας, i. e. *tell me instantly.* (See Heind. *ad Plat. Gorg.* 126.)

Obs. 7. The Greeks obtained a great latitude in the choice of *tenses* by introducing again the *pres.* in a narration, whenever the *true time* is evident from the context, and not only by means of the *præsens historicum*, as it is used in other languages, to add to the liveliness of the narrative, but in the midst of a proposition, for instance in Xen. *Anab.* 1, 7, 16, it is related, that the army of Cyrus came to a ditch, and then he immediately adds, Ταύτην δὲ τὴν τάφρον βασιλεὺς μέγας ποιεῖ ἀντὶ ἐρύματος, ἐπειδὴ πυνθάνεται Κῦρον προσελαύνοντα. Any other language would necessarily have used the *plusq.* twice. The case is similar with regard to the *indicat.* in intercalated sentences *obliquely* introduced. See the general remark, *Obs.* 3. in § 139, after H.

Obs. 8. There are some *verbs*, the *present* of which comprises the signif. of a *perf.* Hither belong particularly ἥκω, *I am come*, i. e. *I am here; ex. gr.* Plat. *Criton. init.* ἄρτι ἥκεις ἢ πάλαι; in the same way οἴχομαι, *I am gone, I am off*, whereby the *imperf.* ᾤχετο has the appearance of a *plusq.* And usually the *pres.* of the *verbs* denoting *to hear, to learn*, (ἀκούω, πυνθάνομαι, μανθάνω, αἰσθάνομαι,) is used where we employ the *perf.* Again, τίκτειν τινὰ has, besides the signif. of *begetting*, that of *being the parent of any one*, whence it must be frequently understood as a *perf.*: πολλοῦ σε θνητοῖς ἄξιον τίκτει πατήρ.

Obs. 9. And just as there are in every language certain expressions introduced, particularly in daily intercourse, which appear contrary to its general laws, because their natural origin has been obscured by time, there are in Greek expressions, which cannot be brought under the rules stated about the use of the *tenses*; they must be remembered without disturbing the rules derived from the agreement of the

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465. β. 43—45. For it would be absurd to suppose that the landing of the sailors, cutting the meat, using the large mantle, had been conceived in the mind of the poet as occurrences of *some duration*, while leading out a number of animals to be sacrificed, putting so many pieces of meat on the spits, girding on the sword, should have been thought *momentary* by the same mind; and λεῖπε, β. 107, compare 106, is still more decisive. But it must be acknowledged, on an attentive perusal of Homer, that most of the decided *imperf.* mixed in the narration denote the *repetition* of actions which are necessarily of *some duration*, and that we do not easily meet in Homer with *aor.* where there is a *co-existence in the time*, or where it is a *repeated action.*

language in all the rest. Hither belong the ἦν ἄρα instead of the *pres.* in argumentative observations. See Heind. *ad Plat. Phæd.* 35. originally probably, '*thus it always was, (and is still,)*... *and I observed it not,*' and further in conversation some isolated *aor.* 1. *pers.* instead of the usual *pres.* as ἥσθην, ἐπήνεσα, to express the decided *sensation* or *feeling* attendant on the action. See Herm. *ad Vig.* 162. and Buttm.'s *Note* to Soph. *Philoct.* 1289, 1314. See also the Epic ἔπλετο in the *Anom.* πέλω.

Obs. 10. The circumstance that the *pres.* and *imperf.* constantly denote a *duration* without completion, has given birth to the custom by which several *verbs,* of which the action is only completed through the concurrence of another individual, as *one's giving by another accepting, one's sending away by another going away,* are used in those *tenses* merely of one part of the action, or as is said *de conatu,* (which expression, however, is neither accurate nor sufficient,) Herod. 7, 221. Λεωνίδης φανερός ἐστι, (here tantamount to ἦν, according to *Obs.* 7.) τὸν μάντιν ἀποπέμπων, ἵνα μὴ συναπόληταί σφι, ὁ δὲ ἀποπεμπόμενος αὐτὸς μὲν οὐκ ἀπέλιπε, (*forsook him not,*) τὸν δὲ παῖδα—ἀπέπεμψε, where the last *aor.* forms the antithesis or contrast to the preceding *pres.* Thus δίδωσι, ἔδιδου, must frequently be rendered by *offering;* πείθει is properly only *suadet,* not *persuadet.* Consult the examples stated in the *Index* to Demosth. *Mid. sub voce Præsens.*

Obs. 11. The *verb* μέλλειν with an *infin.* is used in a periphrastic sense for the simple *fut.,* with this distinction, that by the *fut.* the action of the *verb* is removed to a *future indefinite* time, but by the *circumlocution* with μέλλειν, the period is fixed from which the action of the *verb* is to be conceived as taking place ; hence μέλλω ποιεῖν (*I am (now) one who shall do it*).—This *verb* conveys at the same time the collateral idea of *shall* or *must,* hence ἃ ἤμελλον πάσχειν, *what I should suffer.* The difference between the *pres.* tense or the *aor.* of the *infin.* employed with μέλλειν lies again in the *duration* or *momentary* performance of the action ; but the *fut.* of the *infin.* is also commonly used by a kind of pleonasm ; Demosth. *Mid.* 21. *and he did all this in the presence of people,* οἳ αὐτὸν ἐπαινέσεσθαι μετὰ ταῦτα ἤμελλον, (Lat. 'qui eum erant laudaturi,') where we should say more precisely, *of whom he could foresee that they would praise him.*

Obs. 12. The *perf.* has also a *conj.* and *opt.,* and the *future* has an *optative,* which are really used whenever that kind of uncertainty or contingency which is peculiar to these *moods* (see § 139.) agrees with the time of these *tenses.* For instance, Εἴθε ὁ υἱὸς νενικήκοι,—*Oh that my son had conquered!* εἴ τινες εἰσεληλύθοιεν, *if (by chance) some had entered,* εἶπεν ὅτι ἥξοι ἡμέρᾳ τρίτῃ, *he said that he should come the third day.* But the *moods* of the *pres.* and of the *aor.* assisted by the context being sufficient in most of these instances, and the *indic.* being also very frequently employed *in sermone obliquo,* (compare § 139. *Obs.* 3.) the former are used only for the sake of distinctness, and therefore require no particular elucidation here. And even then the periphrastic form, *ex. gr.* πεφιληκὼς ὦ and εἴην is generally preferred to the *conj.* and *opt. perf.* The *imper. perf.* occurs in its principal 2 *pers.* chiefly in such *verbs* only, of which the *perf.* has the signif. of the *pres.,* as κέκραχθι, κεχήνετε, (see the *Anom.* χάσκω,) μέμνησο : the 3 *pers.* especially of the *perf. pass.* marks a conclusive resolution, *let it then be done!* and frequently supplies an energetic expression, *ex. gr.* Νῦν δὲ τοῦτο τετολμήσθω εἰπεῖν, *be it dared,* Aristoph. *Vesp.* 1129. πεπειράσθω, *be it attempted,* i. e. *attempt it.*

§ 138.—*Futurum* 3.

1. The *fut.* 3. in both form and signif. is properly composed of the *perf.* and *fut.;* it transfers into *futurity* what is com-

pletely *past* and accomplished; Plato *Rep.* 6. Ἡ πολιτεία τελέως κεκοσμήσεται, ἐὰν ὁ τοιοῦτος αὐτὴν ἐπισκοπῇ φύλαξ, *the state will have been perfectly arranged* (not *be arranged*, Lat. *adornata erit civitas*, not *adornabitur*) *when it is superintended by such a governor.* Aristoph. *Nub.* 1436. μάτην ἐμοὶ κεκλαύσεται, (compare § 134, 4.) *then shall I have wept in vain.* The *perf.* frequently denotes *a situation which is still continuing, ex. gr.* ἐγγέγραμμαι does not mean simply *I have been inscribed*, but also *I am inscribed, am on the list.* The case is the same with this *fut.*, Aristoph. *Eq.* 1371. Οὐδεὶς κατὰ σπουδὰς μετεγγραφήσεται, Ἀλλ' ὥσπερ ἦν τὸ πρῶτον, ἐγγεγράψεται, *none shall for any consideration be transferred from one list to another, but every one shall continue inscribed as he was at first.*

2. Hence this is the proper *fut.* of such *perf.* as obtain a particular signif., which may be conceived as that of a *pres.*; λέλειπται, *it is a remnant*, λελείψεται, *it will be a remnant*, (λειφθήσεται, *it will be left behind*,) κέκτημαι, *I possess*, μέμνημαι, *I remember*, κεκτήσομαι, μεμνήσομαι.

3. The Attic writers, moreover, employ the *fut.* 3. in the *pass.* voice of several *verbs* as a simple *fut. pass.* Independently of the *verbs* δέω and πιπράσκω, (see the *Anom.*) this is chiefly the case with πεπαύσομαι, κεκόψομαι, which ought never to be taken by a forced interpretation for the original *fut.* 3. nor ought this to be done with other *verbs* in which this *fut.* (with Attic writers) sometimes has the usual signif. of the *fut. pass.*, as βεβλήσομαι, λελέξομαι and others, which we leave to individual notice.

Obs. This *fut.* 3. has, however, a particular emphasis in some *verbs*, and denotes either—1.) *it shall be, I will have it so*, Soph. *Aj.* 1141. Menelaus' speech, Ἔν σοι φράσω, τόνδ' ἐστὶν οὐχὶ θαπτέον—is answered, Σὺ δ' ἀνακούσει τοῦτον ὡς τεθάψεται, where the usual ταφήσεται would not have been so energetic by far; or 2.) *hastening*, φράζε, καὶ πεπράξεται, (Aristoph. *Plut.* 1026. cf. 200.) properly, *speak, and it shall be done*, i. e. *it shall be done instantly.* And it is apparently from such passages that the ancient denomination of this *fut.*, *paulo-post-futurum*, was derived.

§ 139.—*Moods.*

1. The *indicat.*, as the mood conveying the idea of certainty, and the *imperat.*, as that of command, agree in their essential parts with the usage of other languages. *Conditional, hypothetical,* or *dependent* propositions may be expressed in Greek in two ways, either by the *conj.* or the *optat.*, whilst other lan-

guages, for instance the Latin, have but the *conj.* The *conj.* mood in Greek is used in propositions containing an assertion on which experience or the future has to decide, in how far this assertion will hold good or not; the *optat.* however is used whenever any assertion is to be conceived as *merely hypothetical* or *conditional,* without any reference as to whether the future or experience may confirm it or not.

Obs. 1. Though the nature of the *conj.* and *optat.* points to their being merely employed in *dependent* propositions, still there are certain instances in which they occur even in *simple* or *principal* propos. We shall treat first of the latter :—

I.—*The Conj. in Simple Propositions.*

1.) as the expression of doubt and reflection (*conj. dubitativus* or *deliberativus*). The conj. occurs in this instance scarcely otherwise than in the first person. Such propositions ought to be conceived as dependent ones, since the verbs *βούλει, θέλεις, οὐκ οἶδα* are either added or to be understood, *ex. gr. πόθεν βούλει ἄρξωμαι ; where shall I begin? βούλει οὖν σκοπῶμεν ;* Anacr. *τί σοι θέλεις ποιήσω ;* (conj. aor.) or without such verbs : *εἶπω οὖν σοι τὸ αἴτιον; shall I tell you the reason?* Plat. *Theæt.* 17.—*νῦν ἀκούσω αὖθις;* Luc. *Dial. M.* 30, 1.—*τί ποιῶ ; πῆ βῶ ; ποῖ τράπωμαι ;* Eurip. *Ion.* 758. *εἴπωμεν ἢ σιγῶμεν, ἢ τί δράσομεν ;* This conj. may be also sometimes found in the second and third person, *ex. gr. ποῖ τις ἔλθῃ ;* Dem. *Mid.* 10. *ὁ τοιοῦτος πότερα μὴ δῷ δίκην;*

2.) as the expression of gentle command or of a wish, (*conj. adhortativus,*) merely in the first person, principally of the plur., *ex. gr. ἴωμεν, let us go, ἴδωμεν, συμβουλεύωμεν,* &c.

3.) instead of the *imperat.* in the second and third person, but only in commands *negatively* expressed, with *μὴ* and *οὐ μή* ; in which case the *conj. aor.* is used, (see § 148, 3.) *ex. gr. μὴ τρέσῃς ;* Soph. *Ant.* 84. *ἀλλ' οὖν προμηνύσῃς γε τοῦτο μηδενί. El.* 1035. *ἀλλ' οὔποτ' ἐξ ἐμοῦγε μὴ μάθῃς τόδε.*

4.) In Epic writers we frequently meet with the *conj.* of the *aor.* for the *real fut.*, and the origin of this usage may be explained by the signification of the *fut.* in the ancient language not having been so distinctly marked as it was in later times ; *ex. gr. οὐ γάρ πω τοίους ἴδον ἀνέρας οὐδὲ ἴδωμαι, nor may I (probably) see any more, Il. a.* 262. *καί ποτέ τις εἴπῃσι,* ζ. 459. This *conj.* occurs even in the midst of the most decided *futures, ex. gr. Od. μ.* 383, *δύσομαι εἰς Ἀΐδαο καὶ ἐν νεκύεσσι φαείνω.*

II.—*The Optat. in Simple Propositions.*

1. as the expression of *a wish :* Plat. *Phædr. extr.* Ὦ θεοὶ *δοίητέ μοι καλῷ γενέσθαι τἄνδοθεν· πλούσιον δὲ νομίζοιμι τὸν σοφὸν,* &c. This *optat.* serves likewise for softening down the harshness of command, and is thus used for the *imperat.:* Hom. *Od. ξ.* 407. *τάχιστά μοι ἔνδον ἑταῖροι εἶεν ;* it is also used for expressing the will and design, usually in the first person, and similar to the *conj.*, but with this distinction, that the *optat.* does not, like the *conj.*, compel to immediate action. *Od. π.* 383. *ἀλλὰ φθέωμεν ἑλόντες —βίοτον δ' αὐτοὶ καὶ κτήματ' ἔχωμεν, δασσάμενοι—οἰκία δ' αὖτε κείνου μητέρι δοῖμεν ἔχειν, ἠδ' ὅστις ὀπυίοι.*

2.) with *ἄν,* see 3, 4.

Obs. 2. The usage of the *Epics* respecting the moods in *simple propos.* coincides with that of the *Attic* writers. The only peculiarity of the *Epics* is that they use the *part.* ἂν and κὲ by far more frequently. (See below 3.)

2. The *conj.* and *optat.* are principally and properly employed in dependent sentences. The remark that the *conj.* mostly *accompanies* the *principal,* the *optat.* the *historical* tenses, is based on the nature of these moods; see Text 1. The Greek says, for instance, οὐκ οἶδα ὅποι τραπωμαι, (*non habeo, quo me vertam,*) because I suppose that the future will decide *whither I am to turn.* Hence the *conj.* follows after a *perfect,* (the latter implying by its nature a present time,) and after a *future;* and even after an *aorist* when it stands for the *perf.*, according to § 137, 3. But in a narration the mind is carried back to the past, and thus identifying itself with the person which acts or speaks, abstracts completely from any future time which is to decide or has already decided on what has been stated; *ex. gr.* οὐκ ἤδειν ὅποι τραποίμην (*non habebam, quo me verterem*).

3. The use of the *moods* is intimately connected with that of the particle ἄν; whereby this part of the syntax becomes so very complicated and difficult. The nature of the *part.* ἂν consists in its modifying the meaning of a *propos.* construed with the *conj.* or *optat.*, and hence arose a second usage of this *part.*, that of being annexed to other words. It points out that the import of a sentence is to be considered as depending upon a certain condition, without however explicitly mentioning it, (at least in most cases,) but leaving it to be inferred. The *part.* ἂν therefore implies in fact always a whole sentence containing a condition.—We shall now treat of the particular cases in which it occurs:—

1.) ἂν with the *indicat.* of the *present* and *perf.* is a combination which is impossible, since the certainty and positive nature of any assertion would become uncertain by its being made dependent upon a condition. When we therefore meet with ἂν in a *propos.* construed with the *pres.* or *perf.*, the *part.* ἂν does not belong to the *indicat.* but to another word in the sentence; *ex. gr.* in οἶμαι ἂν, οὐκ ἂν οἶδ' ὅτι—, the *part.* ἂν belongs to the *dependent propos.* (see for more examples in *Obs.* 4. below). But it may be connected with the *indicat.* of the *fut.* by way of softening down the decisive character of any assertion made with regard to future things, similarly to the *conj. aor.* instead of the *fut.*; see *Obs.* 1. I. 4., *ex. gr. Od.* γ. 80. εἴρεαι, ὁππόθεν εἰμέν· ἐγὼ δέ κέ τοι καταλέξω. *Il.* α. 174. παρ' ἔμοιγε καὶ ἄλλοι, οἵ κέ με τιμήσουσι.

2.) ἂν with the *indicat.* of the *historical* tenses signifies—

a.) the *repetition* of an action, in so far as this same repetition is to be

conceived as dependent upon certain conditions, but the existence of which is merely hinted at by the addition of *ἄν*; for instance, *ἐποίει ἄν, he used to do*, viz. as often as circumstances would admit of it. This usage is very common with all writers.

b.) In the same manner is *ἄν* used with the historical tenses, whenever the sense is to be conveyed that any condition under which an action may or might take place, may or might possibly not be fulfilled. The *imperf.* is then employed with *ἄν*, respecting an action the impossibility of which exists in the *present* time; if in the *past*, the *plusq.* or the *aor.* with *ἄν*, *ex. gr. ἐποίουν ἂν τοῦτο, I should do so* (the idea in the mind of the speaker is *ἀλλ' οὐ ποιῶ*); and with a negation: *οὐκ ἂν ἐποίησα, οὐκ ἂν ἐπεποιήκειν, I should not have done so* (mentally supplied: *ἀλλ' ἐποίησα*).

Obs. 3. Omitted in *ἄν* with verbs denoting that something ought to be done, or might be permitted, as *χρῆν, ἔδει, προσῆκεν, ἐξῆν, ἐνῆν, ex. gr.* Soph. *El.* 1505.

χρῆν δ' εὐθὺς εἶναι τήνδε τοῖς πᾶσιν δίκην,
ὅστις πέρα πράσσειν γε τῶν νόμων θέλει,
κτείνειν· τὸ γὰρ πανοῦργον οὐκ ἂν ἦν πολύ.

Here the reason of the omission is, that the idea in the mind of the speaker is not *ἀλλ' οὐ χρή*; for the necessity of the fact is not here denied, but the fact itself. To the latter words, however, the reply is, *ἀλλ' ἔστι πολύ.*—*Ἐξῆν γὰρ ἀποφεύγειν, I might have fled* (mentally supplied, *ἀλλ' οὐκ ἀπέφυγον*). But as soon as one may reply, *ἀλλὰ δεῖ, ἔξεστι* or *οὐ δεῖ*, the part. *ἄν* is again employed. It is for the same reason that *ἄν* is usually omitted with the verbs *ὤφελον, ἔμελλον, ἔφην, ἐβουλόμην.*—See for another instance below E. 3.

3.) The *conj.* describing an object as existing only under certain conditions which are to take place either in the present or future time, involves in fact *always* the *part. ἄν*. We therefore may say that its being added to a *conj.* is superfluous. Hence no simple *propos.* are ever construed with *ἄν* and the *conj.*, at least not in good Attic prose. But if we meet with the *conj.* with *ἄν* in dependent *propos.* or such as begin with a *conjunction* or a *pronoun*, the *part. ἄν* is, according to the usage of speech, to be separated from the *conj.* mood, and is intimately to be connected with the *conjunction* or the *pronoun, ex. gr. ἐὰν, ὁπόταν,* (for *εἰ ἄν, ὁπότ' ἄν, ὃς ἄν,*) &c.

4.) The *optat.* construed with *ἄν* serves for expressing a mere *subjective* opinion, limited by certain conditions, and is therefore employed to convey a *doubtful assertion* or the idea of a bare *possibility*, and which is rendered in English by *may, might*, &c.; *ex. gr. ἴσως ἂν οὖν τινες ἐπιτιμήσειαν τοῖς εἰρημένοις, some perhaps might find fault with what I said; ἀλλ' οὖν, εἴποι τις ἄν, but some one might say—; ἡδέως ἂν θεασαίμην ταῦτα·—τὸ σωματοειδές ἐστιν οὗ τις ἂν ἅψαιτο, the corporeal is what can be touched.* This is the manner of speaking, owing to that modesty or moderation so peculiar to the Attic writers, which is used for the most positive assertions and predictions, or for avoiding the more positive character of the future tense; *ex. gr. οὐ γὰρ ἂν τάγε ἤδη γεγενημένα τῇ νυνὶ βοηθείᾳ κωλῦσαι δυνηθείημεν·—οὐκ ἂν φύγοις, you will not escape; γένοιτο δ' ἂν πᾶν ἐν τῷ μακρῷ χρόνῳ.* Lastly, this *optat.* with *ἄν* is likewise employed for softening down the harshness of command; hence *λέγοις ἄν* for *λέγε·—χωροῖς ἂν εἴσω*, Soph.

4. When the *particles* and *pronouns* compounded with *ἄν* are construed with the *conj.* of the *aor.*, the latter constitutes a presupposed *preterite*, and consequently if the context points

to a time to come, it becomes a *future preterite* (in Latin *futurum exactum*).

Examples: Dem. *Mid.* 10. χρὴ δέ, ὅταν μὲν τίθησθε τοὺς νόμους, ὁποῖοι τινές εἰσι σκοπεῖν· ἐπειδὰν δὲ θῆσθε, φυλάττειν καὶ χρῆσθαι, *but when you have given them; ἐπειδὰν ἅπαντα ἀκούσητε, κρίνατε, when you shall have heard all, then judge;* αὕτη ἡ παρασκευὴ διαμεῖναι δυνήσεται, ἕως ἂν περιγενώμεθα τῶν ἐχθρῶν.—διαφθερεῖ ὅ, τι ἂν λάβῃ.'

5. Any conditional, contingent, or uncertain expression which is expressed hypothetically, may, owing to its construction, be rendered in Greek by the *infinit.* or the *participle* with the addition of ἄν. This advantage of imparting the power of the *opt.* or *indicat.* with ἄν to the *participle* and *infinit.* gives to the Greek a great superiority over all known languages. The *infinit.* or *participle* however can never be employed instead of the *conj.* with ἄν, since, according to text 3, 3, the *part.* ἄν is never to be construed with the *conj.* mood, but is to be connected with certain *conjunctions* or *pronouns*, and therefore must be omitted whenever the *conjunction* or *pronoun* be omitted.

Examples: Οἴονται ἀναμαχέσασθαι ἂν συμμάχους προσλαβόντες, *they think they might repair their defeat, if they had allies* (ἀναμαχέσαιντ' ἄν, εἰ προσλάβοιεν, see below, A.); τἄλλα σιωπῶ, πόλλ' ἂν ἔχων εἰπεῖν, *whilst I could say a great deal more.* Herod. 7, 139. νῦν δὲ Ἀθηναίους ἄν τις λέγων, (*who might say,*) σωτῆρας γενέσθαι τῆς Ἑλλάδος οὐκ ἂν ἐξαμάρτοι. Plat. *Crit.* 9. οἱ ῥᾳδίως ἀποκτιννύντες καὶ ἀναβιωσκόμενοί γ' ἄν, εἰ οἷοί τ' ἦσαν, *who lightly put to death, and would probably restore again to life, if they but could* (ἀνεβιώσκοντ' ἄν, see 3, 2. b.)

The *part.* ἄν, if placed after the verbs δοκεῖν, οἴεσθαι, ἐλπίζειν, οὐκ ἔστι, and similar ones, imparts to the *infinit.* of the *aor.* the power of the *infinit. future.*

Examples: Οὐκ ἔστιν ἕνα ἄνδρα ἂν δυνηθῆναί ποτε ἅπαντα ταῦτα πρᾶξαι, *it is not to be supposed that any man should ever be able to perform all this* (δυνηθῆναί ποτε without ἄν means, *would have performed all this*); ἐδόκει ἂν ἡμῖν ἡδέως πάντα διαπρᾶξαι, (on the position of ἄν, see *Obs.* 4.) *it appeared to us that he would gladly perform all this.* The same applies to the *part.* of the *aor.* with ἄν after such verbs as are construed with the *participle* instead of the *infinit.* See § 144, 4. a.

Obs. 4. As to the *position* of ἄν, it is to be remarked that it never can begin the sentence. But the question after which word in the sentence it is to be placed depends in many cases upon the choice of the writer, or upon the intention of rendering the uncertainty sensible either a little sooner or a little later, or in some

instances it is added to some word or other without any such reason. Thus it is frequently placed directly after the *opt.* or *indicat.*, but never after the *conj.*, for the reason quoted above in 3, 3. The part. ἂν is likewise frequently annexed to the adverbs τὶς, πῶς, γὰρ, and to οὐκ, οὐδεὶς, &c. not only in sentences construed with the *conj.*, but also in such as are construed with the *opt.* or *indicat.* We have already mentioned the expressions οἶμαι ἂν, οὐκ ἂν οἶδα, in text 3, 1. Examples of this kind are: Plato *Phædo* 116. οἶμαι ἂν, ὡς ἐγὼ λέγω, ποιοῖς, where ἂν belongs to ποιοῖς. Tim. p. 26. b. οὐκ ἂν οἶδ' εἰ δυναίμην ἅπαντα ἐν μνήμῃ πάλιν λαβεῖν, i. e. εἰ δυναίμην ἂν, '*whether I could*,' viz. *if I were asked*. Ἐδόκει ἂν ἡμῖν ἡδέως πάντα διαπρᾶξαι, where ἂν belongs to the *infinit.* The position of ἂν in sentences like the following is to be noticed, Demosth. *Ol.* 1, 13. (5.) τί οὖν ἄν τις εἴποι ταῦτα λέγεις ἡμῖν νῦν, where ἂν, though belonging to εἴποι, is connected with τί οὖν of another sentence. Plat. *Phædo* p. 87. a. τί οὖν ἂν φαίη ὁ λόγος ἔτι ἀπιστεῖς, instead of τί οὖν ἀπιστεῖς, φαίη ἂν ὁ λ. Demosth. c. *Aristocr.* 680, 26. ἐκ τούτου τοῦ ψηφίσματος κυρωθέντος ἂν, εἰ μὴ δι' ἡμᾶς, ἠδίκηντο οἱ βασιλεῖς, i. e. εἰ τὸ ψ. ἐκυρώθη, οἱ βασιλεῖς ἠδίκηντ' ἄν, (*would be wronged*, see below,) εἰ μὴ δι' ἡμᾶς (i. e. *if it were not for us*, see § 150).

Obs. 5. The *particle* ἄν, like a negation, is often repeated twice or three times without imparting any additional strength to the sense. This is the case principally in such *propositions* as those in which ἄν is combined with one of the words quoted in *Obs.* 4., and where ἄν is repeated with the mood, (viz. either with the *indicat.* or *opt.*) *ex. gr.* πῶς ἄν ποτ' ἀφικοίμην ἄν·—οὐκ ἂν φθάνοις ἄν; or when sentences are intercalated: Soph. *El.* 333. ὥστ' ἂν, εἰ σθένος λάβοιμι, δηλώσοιμ' ἂν οἷ αὐτοῖς φρονῶ. See Heind. *ad Pl. Phædr.* 138. Herm. *Opusc.* IV. p. 188.

6. The *dependent propos.* in which the moods are principally employed, are of a manifold nature. The rules respecting the moods in these *propos.* are not to be separated from those in *simple* propos., and the *conj.* and *opt.* stand therefore in *dependent* propos. only when their usage agrees with the general rules noted above. Hence it is a mistake to consider the *moods* as dependent upon the preceding *particles;* on the contrary, the *particle* is frequently modified by the following *mood.* We think it useful to take a short review of the different kinds of *dependent* propos., in order to follow up the general definition in the various instances in which the moods are applied, and to be thus enabled to see which constructions are *predominating* in dependent sentences, and the reason why they are made use of. We shall treat, 1.) of *conditional* propos., 2.) of *relative* propos., 3.) of *propos.* beginning with the particles of *time*, 4.) of *propos.* containing a *reason* or *cause*, 5.) of *propos.* expressing any *purpose* or *aim*, 6.) of *propos.* expressing *conclusions*, 7.) of *transitive* propos. with ὅτι, ὡς, *that*, 8.) of *direct* and *indirect interrogative* propos.

§ 139. A.—*Conditional Propositions.*

In every *conditional* propos. the condition is considered either as *possible* or as *impossible.* The *possible* case is either

expressed as quite *certain* and *positive*, or as the *partial* and *subjective* meaning of the speaker, or as *dependent* upon a future time and experience. This gives rise to the following cases:—

1. *Possibility*, without any mention of uncertainty, εἰ with the *indic.*: εἰ ἐβρόντησε, καὶ ἤστραψεν, *if it has thundered, it has also lightened*; εἴ τι ἔχεις, δὸς, *if thou hast any thing, give it.*

Obs. 1. The *future time* is in itself always uncertain, or at least dependent upon certain conditions: hence the Greek gives in such cases the preference to the *conj. mood*. But εἰ with the *fut. indic.* is used as often as any condition in being fulfilled is either feared or hoped for by the speaker; since the mind of the latter, being affected by the probable result, keeps no more within the boundaries of mere reflection, but anticipates at once the event, as one which has been already realised: *ex. gr.* Xen. *Anab.* 4, 7, 3. τῇ γὰρ στρατιᾷ οὐκ ἔστι τὰ ἐπιτήδεια, εἰ μὴ ληψόμεθα τὸ χωρίον. Plat. *Phædo* p. 107. c. ὁ κίνδυνος δόξειεν ἂν δεινὸς εἶναι, εἴ τις αὐτῆς (τῆς ψυχῆς) ἀμελήσει. Eurip. *Hel.* 1010. ἀδικοίημεν ἄν, εἰ μὴ ἀποδώσω. See in particular the example in 5. below, in Eurip. (*Or.* 559.) and some others quoted by Krüger on the passage in Xen. quoted above.

2. The *condition* is of such a nature as to be decided on by experience (or future time). That the *conj.* mood must be used in such cases follows from its general definition in § 139, 1, and that ἄν is then joined to the particle, (ἐάν, ἤν, ἄν, Epic εἴ κε, ὁπόταν, &c.) follows from 3, 3., *ex. gr.* ἐάν τι ἔχωμεν, δώσομεν, *if we should have any thing, we will give it to you*, ἐάν τίς τινα τῶν ὑπαρχόντων νόμων μὴ καλῶς ἔχειν ἡγῆται, γραφέσθω.

Obs. 2. It is, however, not against the Grecian usage of speech to omit sometimes the *part.* ἄν; the *propos.* is then merely construed with εἰ and the *conj.*, and the case is essentially the same with the preceding one, yet with this exception, that the condition is to be considered as less dependent upon casual events, and as one which in future time is certainly going to be realised. This construction is also to be met with in Attic writers: *ex. gr.* Soph. *Œd. R.* 873. ὕβρις, εἰ πολλῶν ὑπερπλησθῇ, a condition, the fulfilling of which is likely to result from the nature of the ὕβρις itself; ibid. 198. τέλει γὰρ εἴ τι νὺξ ἀφῇ, τοῦτ' ἐπ' ἦμαρ ἔρχεται. Not so certain is this passage with the Epics: *Il. a.* 340. ε. 257. (see for more examples in Herm. *Opusc.* IV. p. 97. s.)

3. The condition is merely a *supposition of a case*, (a mere hypothesis,) which may in itself be *possible*, but which is to be considered in the mean time as entirely independent from the idea as to whether it will be realised in future or not: εἰ with the *opt.* In the conclusion, (see below, 5.) the *opt.* with ἄν is usually employed, *ex. gr.* εἴ τις ταῦτα πράττοι, μέγα μ' ἂν ὠφελήσειε, *if any one should do this, he would render me a great service*; εἴ τις ταῦτα καθ' αὑτὰ ἐξετάσειεν, εὕροι ἄν, *if any one should examine this, he would find.*

Obs. 3. On the very rare and doubtful instances in good Attic prose where ἐάν is

combined with the *opt.* on account of a preceding historical tense, see the general remark in *Obs.* 2. (after H.) The connecting of ἐὰν (as coming from εἰ ἂν) with the *opt.* would make one condition dependent upon another; or with other words, would point out the improbability of what has been stated in the preceding conditional *propos.*; as is the case, for instance, in Xen. *Hipparch.* 7, 4. ἦν δὲ ἡ μὲν πόλις τρέπηται ἐπὶ τὰ ναυτικά—τοὺς δὲ ἱππέας ἀξιώσειε τὰ ἐκτὸς τοῦ τείχους διασώζειν, where however another reading has ἀξιώσῃ. But εἰ ἂν, separated with the *opt.*, occurs more frequently; in these instances ἂν is to be referred to the *opt.*, and it then forms the mood which is noted in § 139, 3, 4, for instance in Xen. *Cyrop.* 3, 3, 55, and in indirect questions in section H.

4. *Impossibility* or *unbelief*, or, in general, where a case is imagined, of which it is presupposed that it does not exist. In this case the *imperf. without* ἄν is usually employed for the *present* time, and the conclusion in the second part of the *propos.* is expressed by the *imperf. with* ἄν, (compare § 139, 3. 2. b.) *ex. gr.* εἴ τι εἶχεν, ἐδίδου ἄν, *if he had any thing, he would give it.* Here the idea is necessarily in the mind of the speaker, *but he has nothing.* When the case refers to the time *past*, εἰ with the *indic.* of the *aor.* is used, and in the conclusion the *aor.* with ἄν: *ex. gr.* εἴ τι ἔσχεν, ἔδωκεν ἄν, *if he had had any thing, he would have given it.* But the two sentences may refer to *dissimilar* times, *ex. gr.* εἰ ἐπείσθην, οὐκ ἂν ἠῤῥώστουν, *had I obeyed, (complied with advice,) I should not now be ill.*—It follows of course that a proposition, which, if not *hypothetical*, would be expressed in the *perfect*, is in this case rendered by the *plusqp.*, and the *present* by the *imperf.*; *ex. gr.* Demosth. *Ol.* 3. p. 32. εἰ γὰρ αὐτάρκη τὰ ψηφίσματα ἦν, οὐκ ἂν Φίλιππος τοσοῦτον ὑβρίκει χρόνον.

Obs. 4. When the conclusion refers to the *past*, but is at the same time to convey the idea of *duration*, it is rendered by the *imperf.* with ἄν, *ex. gr.* Herod. 7, 139. καὶ οὕτω ἂν ἐπ' ἀμφότερα ἡ Ελλὰς ἐγίνετο ὑπὸ Πέρσῃσι. Demosth. *Mid.* p. 523. Reisk. πάντ' ἂν ἔλεγεν οὗτος τότε. Thuc. 1, 9. οὐκ ἂν οὖν νήσων ἔξω τῶν περιοικίδων ἠπειρώτης ὢν ἐκράτει, εἰ μή τι καὶ ναυτικὸν εἶχεν.

5. The sentence containing the *conclusion* is not confined to any definite construction, because sentences of this class are to be considered as independent or simple *propositions*. The *opt.* with ἄν therefore in independent *propos.* may just as well follow after εἰ with the *indic.* as after ἐὰν with the *conj.*; and on the other hand, the *conclusion*, expressed by the *indic.* with or without ἄν, may equally well follow after εἰ with the *opt.*

Examples: Plat. *Apol.* p. 25. b. πολλὴ ἂν τις εὐδαιμονία εἴη περὶ τοὺς νέους, εἰ εἷς μὲν μόνος αὐτοὺς διαφθείρει, οἱ δ' ἄλλοι ὠφελοῦσιν. Compare Hipp. *Min.* p. 364. a.—Eurip. *Or.* 559, εἰ γὰρ γυναῖκες ἐς τόδ'

ἤξουσιν θράσους ἄνδρας φονεύειν, καταφυγὰς ποιούμεναι ἐς τέκνα,—παρ' οὐδὲν αὐταῖς ἦν ἂν ὀλλύναι πόσεις.— ibid. 1130. εἰ μὲν γὰρ εἰς γυναῖκα σωφρονεστέραν ξίφος μεθεῖμεν, δυσκλεὴς ἂν ἦν φθόνος.—Plat. *Prot.* p. 334. b. οἷον καὶ ὁ κόπρος,—εἰ δ' ἐθέλοις ἐπὶ τοὺς πτόρθους καὶ τοὺς νέους κλῶνας ἐπιβάλλειν, πάντα ἀπόλλυσιν.—Xen. *Anab.* 5, 1, 9. ἐὰν οὖν κατὰ μέρος φυλάττωμεν καὶ σκοπῶμεν, ἧττον δύναιντ' ἂν ἡμᾶς θηρᾶν οἱ πολέμιοι; (the latter example is taken from a speech most instructive respecting conditional sentences.) The fourth case alone (see text 4.) is of that kind where the first part of the proposition and its conclusion stand in a reciprocal relation to each other; the mere *indic.* therefore (without ἄν) stands usually only in such cases as we noticed in § 139. *Obs.* 3.

B.—*Propositions beginning with pronouns relative.*

1. The *adverbial pronouns*, or the *relative adv.* of *place*, (οὗ, ὅπου, &c.) of *time*, (ἡνίκα, &c.) of *manner*, (ὡς, ὅπως, &c.) are of course to be reckoned among the *pronouns relative.* These relative propositions (which must be well distinguished from indirect interrogative *propos.* in section H.) are either construed like independent *propos.*, or, when considered as *dependent* ones, the same constructions as are already enumerated in *conditional propos.* are to be attended to.

2. We therefore only observe that 1.) *propositions* with the *indic.* either refer in a specified manner to a preceding *pron. demonstrative*, whether it be expressed or merely understood, or they are of a more general nature, (beginning with ὅστις, ὁστισοῦν,) in which case they correspond with the Latin *propos.* construed with *quicunque;* 2.) that in *propos.* with the *conj.*, ἄν is always joined to the *pron. relative*, and then the sentence is always of a general character; 3.) that in *propos.* with the *opt.*, ἄν is *either* omitted, in which case they are also of a general character, or they are intercalated sentences belonging to an oblique speech, (see *Obs.* 4.) *or* ἄν is added, and then it forms that *mood* which we have mentioned above, (or it may have originated in the change of the *conj.* into that of the *opt.*, see *Obs.* 4.) 4.) that the *historical* tenses in the *indic.* with ἄν are used wherever they would be employed in a simple *propos.* All these different cases will be easily understood by the following examples:—

Examples: Λέξω ἃ ἤκουσα.—Xen. *Anab.* 6, 5, 6. ἔθαπτον, ὁπόσους ἐπελάμβανεν ἡ στρατιά; id. *Cyr.* 3, 2, 26. δώσω, ὅσον τις δήποτε ἔδωκε.—Eurip. *Iph. T.* 39. θύω γὰρ, ὃς ἂν κατέλθῃ τήνδε γῆν Ἕλλην

ἀνήρ.—*Troad.* 1031. *νόμον δὲ τόνδε ταῖς ἄλλαισι θὲς γυναιξὶ, θνήσκειν, ἥτις ἂν προδῷ πόσιν.*—Xen. *Anab.* 2, 5, 32, *οἱ ἱππεῖς, διὰ τοῦ πεδίου ἐλαύνοντες, ᾧτινι ἐντυγχάνοιεν Ἕλληνι, πάντας ἔκτεινον,* (compare below C. *Obs.* 2.)—*Hell.* 2, 1, 32. *Λύσανδρος, Φιλοκλέα ἐρωτήσας, ὃς τοὺς Ἀνδρίους κατακρημνίσειε,* (a fictitious case,) *τί εἴη ἄξιος παθεῖν, ἀπέσφαξεν,* (sc. *τὸν Φ.*)—*Cyr.* 2, 1, 4. *βουλευσόμεθα, ὅπως ἂν ἄριστα ἀγωνιζοίμεθα, how we might fight in the most advantageous manner.* —Eur. *Hel.* 815. *μί' ἔστιν ἐλπὶς, ᾗ μόνῃ σωθεῖμεν ἄν,* (see for more examples in Matthiæ's *Gram.* § 528.)—Xen. *Anab.* 7, 6, 26. *Ἡμῖν δὲ ὁπλιτικὸν μὲν ἦν, ᾧ ἴσως ἂν ἐδυνάμεθα σῖτον λαμβάνειν οὐδέν τι ἄφθονον.*

Obs. 1. The usage of adding *ἄν* to the *particles* relative is, as far as Attic prose is concerned, beyond doubt; but the Epics use far more frequently the mere *conj.*, *ex. gr. Il. a.* 229. *ἦ πολὺ λῴϊόν ἐστι—δῶρ' ἀποαιρεῖσθαι ὅστις σέθεν ἀντίον εἴπῃ.* The tragic writers sometimes imitate this mode of construction, (see A. *Obs.* 2.) *ex. gr.* Soph. *Trach.* 251. *τοῦ λόγου δ' οὐ χρὴ φθόνον, γυνὴ, προσεῖναι, Ζεὺς ὅτου πράκτωρ φανῇ*; yet not without sufficient reason, since the question is here of a definite object.

Obs. 2. We meet very frequently with the *future indic.* where in Latin the *conj.* must be used, in *relative propos.*, which express an aim or purpose, or wherein the meaning is, that something ought or may be done; *ex. gr.* Xen. *Hell.* 2, 3, 2. *ἔδοξε τῷ δήμῳ τριάκοντα ἄνδρας ἑλέσθαι, οἳ τοὺς πατρίους νόμους ξυγγράψουσι, καθ' οὓς πολιτεύσουσι.—Anab.* 7, 6, 24. *ἀγορᾷ δὲ ἐχρῆσθε σπάνια ἔχοντες, ὅτων ὠνήσεσθε.*—In the same way we meet after negative sentences with the *indic.*, where in Latin the *conj.* must be used. *Hell.* 6. 1, 4, (5.) *παρ' ἐμοὶ οὐδεὶς μισθοφορεῖ, ὅστις μὴ ἱκανός ἐστιν ἴσα πονεῖν ἐμοί.*

Obs. 3. In certain modes of speech, the *imperat.* may be also used after *particles* relative; *ex. gr. οἷσθ' ὃ δρᾶσον*; *οἷσθ' ὡς ποίησον* in tragic writers; also in the third pers.: *οἶσθα νῦν ἃ μοι γενέσθω.* Eurip.

Obs. 4. For the use of the mere *conj.* and other moods in indirect questions see below H. 2; for the *opt.* with *ἄν* after historical tenses in the principal *propos.*, and for the *opt.* and *indic.* in intercalated sentences, in the middle of an oblique speech, see the general remark (after H.) in *Obs.* 2. and 3.; for the *inf.* after *particles relat.* see § 141. *Obs.*; for the *fut.* with *κἐ* after *particles relat.* in Epic writers, see § 139, 3, 1.

C.—*Propositions beginning with the particles of time.*

1. *Particles* of this kind are: *ὡς, ὅτε, ὁπότε, ἐπεὶ, ἕως, ἐξ, οὗ, πρὶν, ἔστε*; the Epic *ἦμος, ὄφρα, εὖτε,* and others. Their construction agrees essentially with that of relative propositions, these particles partaking for the most part of a relative nature. We shall therefore limit our observations to some particular instances, and quote examples for common use. The construction with the *conj.* adds again *ἄν* to the particles of time, *with the only exception* of *ὡς*, which in this combination signifies either *as, when,* or it tends to express an aim or purpose. See below.

Examples: *Οἱ πολέμιοι, ὡς εἶδον τοὺς Μήδους, ἔστησαν.*—Xen. *Anab.*

3, 1, 9. εἶπε δὲ ὅτι, ἐπειδὰν τάχιστα ἡ στρατεία λήξῃ, εὐθὺς ἀποπέμψει αὐτόν.—ibid. 3, 5, 18. παρήγγειλαν, ἐπειδὴ δειπνήσειαν συνεσκευασμένους πάντας ἀναπαύεσθαι, καὶ ἕπεσθαι ἡνίκ' ἄν τις παραγγείλῃ.—Plat. *Phæd.* p. 101. d. εἰ δέ τις αὐτῆς τῆς ὑποθέσεως ἔχοιτο, χαίρειν ἐᾷς ἂν καὶ οὐκ ἀποκρίναιο, ἕως ἂν τὰ ἀπ' ἐκείνης ὁρμηθέντα σκέψαιο.

Obs. 1. That *Homer* omits very frequently ἄν in *propos.* construed with the *conj.*, corresponds with the observation we have made with regard to the *particles* relative and the *particles* expressing a condition; *ex. gr.* ἀλλ' ὅτε γηράσκωσι πόλιν κάτα φῦλ' ἀνθρώπων, *Od. o.* 408. and in many other passages. For examples in later writers and their interpretation see Herm. *Op.* IV. p. 103.

Obs. 2. The *opt.* is usually employed with the *particles*, conveying the idea of *repetition*, especially with ὁπότε; this is likewise the case when there is any mention of specified facts; in such instances we meet far more rarely with the *indic.* The *part.* ὁπόταν is used with the *conj.* (but *Homer* may, according to *Obs.* 1., use the *conj.* with ὁπότε.) The reason for this combination lies of course in the *moods*, since, for instance, in ὁπότε οἱ πολέμιοι ἐπίθοιντο, ἀπεχώρουν, the approach of the enemy is here to be conceived as the *subjunctive* motive of repeated retreat, though the retreat itself has been already stated as a *fact*. But when we read for instance, ὁπόταν στρατοπεδεύωνται, τάφρον περιβάλλοντι, the *proposition* expresses the *customary* practice as a fact, excluding every allusion to an opinion upon that point.—The construction with ὁπόταν and the *opt.*, which is very rare, is easily explained by the following examples: Xen. *Cyrop.* 1, 3, 11. εἶθ' ὁπόταν ἥκοι ἐπὶ τὸ δεῖπνον, λέγοιμ' ἄν, ὅτε λοῦται. Compare besides the general remark, *Obs.* 2. (after H.)

Obs. 3. Ἕως, Epic ὄφρα, with the *indic.* expresses the idea of *duration*, during which something happens, and signifies in this case, *so long as*, or, when used to express a *momentary* action, *till*. Ἕως ἄν with the *conj.* (ἔστ' ἄν, Epic εἰσόκε or εἵς ὅτε κε) also signifies *till*, but with this distinction from ἕως with the mere *opt.*, that by the former a limit is set to the principal action by the introduction of another, whilst by the latter the *acting subject* itself sets a limit to the principal action. Attentive reading will furnish the student with a sufficient number of examples. For an example with the *opt.* and ἄν after ἕως see text 1.

Obs. 4. The particle πρὶν or πρὶν ἤ (Epic πάρος), *before*, the very opposite to the foregoing *part.*, is construed with the *accus.* with the *inf.*, but admits likewise of the construction with a *definite mood*. It is difficult to point out accurately the difference between these two constructions, since *Homer*, for instance, combines the *conj.* or *opt.* and the *infinit.* in one and the same sentence, without any essential distinction; *ex. gr. Il.* ρ. 504. *Od.* β. 373. πάρος alone, as *conjunction*, is always construed with the *inf.*, and πρὶν seems to give the preference to the *indic.*, in the case of distinct facts being quoted, which have already taken place: (*Od.* δ. 180. Soph. *Œd. T.* 775.) whilst the *inf.* and *conj.* are principally used whenever there is any allusion to future events. For an example with the *opt.* (where the *inf.* might have been used equally well,) see *Il.* φ. 580. and for the *opt.* with ἄν see Xen. *Hell.* 2, 3, 48.

D.—*Propositions expressing any cause or reason.*

1. Besides some particles of *time*, as ἐπεί, ἐπειδή, which may likewise convey the idea of reason or cause, there are the *conj.* ὅτι, διότι, οὕνεκα, which belong to this section. They are construed either with the *indic.* when any *reason* or cause is to be represented as a *fact*; or with the *opt.* when the former is to

be stated as merely existing in the mind of the speaker. We therefore meet with the latter *mood* for the most part only in a narration.

2. The *conj.* cannot be construed with these particles; for every sentence containing the reason (even when it refers to the future) of the action expressed in the principal proposition, stands to the latter in a relation on which experience and time have already completely decided. For when I say, for instance: "*I write now, because he will soon be here,*" it is just the same as if I said: "*because I know he will soon be here.*"

3. The *opt.* with ἂν, and the historical tenses with ἂν, are but modifications of sentences expressed by the *indic.*, and are therefore sufficiently explained by what we said in § 139, 3.

Examples will be furnished by attentive reading. For an example of the *indic.* with ἂν see *Il.* o. 228; of the *opt.* with ἂν see *Aristoph. Plut.* 120.

E.—*Propositions expressing any aim or purpose.*

1. The *conjunctions* denoting purpose or design are ὡς, ἵνα, (Epic ὄφρα,) and μὴ, to which we may also reckon ὅπως, when it is to be rendered by *that;* this is the case when it stands after certain verbs which signify *to exhort, to be afraid of, to endeavour, to be cautious, ex. gr.* παρακαλεῖν, φυλάττεσθαι, ὁρᾶν, ἐπιμέλεσθαι, μέλει μοι, πράττειν, &c. Their usual construction is with the *conj.*, even after historical tenses, whenever any purpose is not distinctly to be represented as the intention of the subject. Nothing, however, is more usual than that the *conj.* is alternately employed with the *indic. fut.;* the same as was the case with the *part. relative,* when they imply any aim or purpose, (see B. *Obs.* 2.) *ex. gr.* Thuc. 2, 3. ξυνελέγοντο—ὅπως μὴ διὰ τῶν ὁδῶν φανεροὶ ὦσιν ἰόντες, &c.—3, 4. ἔπρασσον, ὅπως τις βοήθεια ἥξει.—1, 56. ἔπρασσεν ὅπως πόλεμος γένηται. 1, 65. ξυνεβούλευε τοῖς ἄλλοις ἐκπλεῦσαι, ὅπως ὁ σῖτος ἀντίσχῃ. Xen. *Cyrop.* 4, 1, 18. ὅρα, μὴ πολλῶν ἑκάστῳ ἡμῶν καὶ ὀφθαλμῶν καὶ χειρῶν δέησει.

Obs. 1. The *elliptical* construction of ὅπως is here to be noticed, since the verb, which denotes exhortation, is to be supplied, and the sentence with ὅπως stands thus in the place of a strengthened *imperat.* In this case, too, the *part.* ὅπως is either construed with the *fut. indic.* or with the mere *conj.: ex. gr.* Xen. *Anab.* 1, 7, 3. ὅπως ἔσεσθε ἄνδρες ἄξιοι τῆς ἐλευθερίας, *show yourselves truly men,* &c. Æsch. *Prom.* 68. ὅπως μὴ σαυτὸν οἰκτιεῖς ποτε. Xen. *Cyrop.* 4, 1, 16. ὅπως μὴ ἀναγκάσωμεν αὐτοὺς, ἀγαθοὺς γενέσθαι [1].

[1] In consequence of remarks, which were however of too narrow a compass,

2. With regard to the use of ὅπως, ὡς, and ἵνα, it is further to be remarked, that ὅπως and ὡς, in the construction with the *conj.*, frequently take ἄν, whilst ἵνα in the signification of *in order to* (German *damit*) stands without ἄν; hence ἵν' ἄν can only mean *ubicunque*. Again, ὅπως and ὡς, as particles denoting purpose or design, can only be construed with the *indic. fut.*, whilst ἵνα with the *fut.* only signifies *where*. For examples see *Herm.* Op. IV. p. 121.

3. All these *conjunctions* may of course, when coming after historical tenses, be likewise construed with the *opt., ex. gr.* Xen. *Laced.* 2, 2. ἔδωκεν αὐτῷ μαστιγοφόρους, ὅπως τιμωροίη (τοὺς παῖδας), εἰ δέοι. Plat. *Rep.* 3. p. 393. E. ἀπιέναι δὲ ἐκέλευε (τὸν Χρύσην) καὶ μὴ ἐρεθίζειν, ἵνα σῶς οἴκαδε ἔλθοι, or after another *opt.*, see Xen. *Cyr.* 1, 4, 25.

Obs. 2. We have seen in text 1. that *propos.* expressing design and purpose may be construed with the *conj. after historical tenses;* in the same way it is to be explained from the nature of the *opt.* when ὅπως or ἵνα are construed with the *opt.* after *principal tenses; ex. gr.* Xen. *Anab.* 1, 6, 9. συμβουλεύω τὸν ἄνδρα τοῦτον ἐκποδὼν ποιεῖσθαι ὡς τάχιστα, ὡς μηκέτι δέοι τοῦτον φυλάττεσθαι, ἀλλὰ σχολὴ εἴη ἡμῖν.

Obs. 3. When ἄν is annexed to ὅπως or ὡς with the *opt.*, the same *mood* is then formed, which we noticed in § 139, 3, 4. Thus, for instance, φίλων ᾤετο δεῖσθαι ὡς συνεργοὺς ἔχοι, *he thought to be in need of friends, so as to have assistants.* (*Anab.* 1, 9, 21.) But *Cyrop.* 4, 2, 29. Κροῖσος τὰς γυναῖκας προαπεπέμψατο τῆς νυκτὸς, ὡς ἂν ῥᾷον πορεύοιντο, *that they might travel in an easier manner;* ibid. 1, 2, 10. αὐτός τε θηρᾷ, καὶ τῶν ἄλλων ἐπιμελεῖται, ὅπως ἂν θηρῷεν, *that they might be able to hunt.* Compare *Cyrop.* 3, 1, 1. *Il. τ.* 331. Eurip. *Iph. T.* 1025, &c. and the general remark in *Obs.* 2. (after H.)

4. Lastly, when the meaning is to be conveyed, that any purpose or object would have been gained, if something had happened otherwise than it has, the *indic.* of an *historical tense* with ἄν ought to be employed according to rule; but the general usage is to omit ἄν in this case.

Examples: Soph. *Œd. T.* 1392. τί μ' οὐ λαβὼν ἔκτεινας εὐθὺς, ὡς ἔδειξα μήποτε, ἔνθεν ἦν γεγώς; *that I might never have discovered whence I came;* and shortly before: ἵν' ἦν τυφλός τε καὶ κλύων μηδέν.

Dawes had laid down as a rule that the particles ὅπως and οὐ μὴ never are construed in good Attic writers with the *conj. aor.* 1. *act.* and *med.*, but constantly with the *fut. indic.* This rule was found to be frequently confirmed by MSS., and in consequence many passages have been altered in modern editions, even without the authority of any codex, the alteration being but trifling, σῃς into σεις, σωμεν into σομεν, &c. But it was soon discovered that there would be no end to correcting, and that there are passages which are not so easily mended, as for instance, Eur. *Troad.* 445. ὅπως γημώμεθα. Plat. *Rep.* p. 609. b. οὐ γὰρ τόγε ἀγαθὸν μήποτέ τι ἀπολέσῃ. This rule laid down by *Dawes*, and the subsequent corrections, have therefore been abandoned.

—The same in Plat. *Meno* p. 89. B. *τῶν νέων τοὺς ἀγαθοὺς ἂν ἐφυλάττομεν —, ἵνα μηδεὶς αὐτοὺς διέφθειρεν, that nobody might have spoilt them.* The *part.* ἂν retains its place only when the conditional sentence is expressed. Xen. *Anab.* 7, 6, 23. *ἔδει τὰ ἐνέχυρα τότε λαβεῖν, ὡς μηδὲ, εἰ ἐβούλετο, ἐδύνατο ἂν ταῦτα ἐξαπατᾷν.*

F.—*Propositions expressing any inference or conclusion.*

1. The *part.* ὥστε, expressing the idea of an inference or a *conclusion,* is compounded of ὡς and τὲ, and means literally *and thus,* in which case it begins the sentence and corresponds completely with the Latin itaque, *ex. gr.* Xen. *Anab.* 1, 7, 7. Ὥστε, in the signification of *so that,* may be construed with the *indic.* of all tenses, whenever *so that* coincides in signification with *and thus,* i. e. when any result is represented as one not being *intended,* but mentioned merely as a *fact.*

2. Ὥστε (for which ὡς is also used) is however construed with the *infin.* whenever any result is to be conceived as one which has been *intended.*

3. That ὥστε may also be construed with the *opt.* and ἄν, or with the *historical* tenses and ἄν, (for which latter the *inf.* may be likewise used,) instead of the *indic.*, follows of course from the general definition given in § 139, 3.

Examples: Xen. *Anab.* 2, 2, 17. *Οἱ δὲ κραυγὴν πολλὴν ἐποίουν καλοῦντες ἀλλήλους, ὥστε καὶ τοὺς πολεμίους ἀκούειν* (an *intended* purpose); *ὥστε οἱ μὲν ἐγγύτατα τῶν πολεμίων καὶ ἔφυγον ἐκ τῶν σκηνωμάτων* (a circumstance which follows as a fact from the preceding *intended* result, viz., *that the enemy had heard the noise*). Sometimes the *design* or *purpose* is not made equally apparent by the construction of the *inf.; ex. gr.* 3, 3, 14. *τοῖς θεοῖς χάριν, ὅτι οὐ σὺν πολλῇ ῥώμῃ, ἀλλὰ σὺν ὀλίγοις ἦλθον· ὥστε βλάψαι μὲν μὴ μεγάλα, ἐλθοῦσαι δὲ, ὧν δεόμεθα.* It will, however, be easily remarked, even in this construction, that the writer wishes to represent the *connexion* between *cause* and *effect* as one which has been intended. Memor. 3, 1, 9. *Ἀλλ' οὐκ ἐδίδαξεν· ὥστε αὐτοὺς ἂν ἡμᾶς δέοι τούς τε ἀγαθοὺς καὶ τοὺς κακοὺς κρίνειν.* Ages. 1, 26. *πάντες πολεμικὰ ὅπλα κατεσκεύαζον, ὥστε τὴν πόλιν ὄντως ἡγήσω ἂν πολέμου ἐργαστήριον εἶναι.* Thuc. 2, 49. *τὰ δὲ ἐντὸς οὕτως ἐκάετο ὥστε μηδὲ γυμνοὶ ἀνέχεσθαι, ἥδιστά τε ἂν ἐς ὕδωρ ψυχρὸν σφᾶς αὐτοὺς ῥίπτειν.*

Obs. 1. The relation between *cause* and *effect,* never being uncertain nor holding out any prospect of future decision, is the reason why ὥστε can never be construed with the *conj.*, even when the *proposition* expressing conclusion contains the *future* tense; this is again easily to be understood from the remark we made in section

D. 2. ; and still less does this relation admit of the *part.* ἂν being immediately connected with ὥστε, since it is the nature of this relation to be conceived as one quite independent of any contingent condition. For the same reason the mere *opt.* is quite inadmissible, and one instance as in Xen. *Œc.* 1, 13 : εἴ τις χρῷτο τῷ ἀργυρίῳ, ὥστε κάκιον τὸ σῶμα ἔχοι—πῶς ἂν ἔτι τὸ ἀργύριον αὐτῷ ὠφέλιμον εἴη, cannot shake this rule, for the *opt.* belongs, as it were, to the preceding conditional *propos.*, expressed by the *opt.*

Obs. 2. Ἢ ὥστε (less frequently ἢ ὡς) after *comparatives* is usually construed with the *inf.*: νεώτεροί εἰσιν ἢ ὥστε εἰδέναι οἵων πατέρων ἐστήρηνται, *they are too young to be able to know*, &c. The *indic.* with ἄν : *Anab.* 1, 5, 8 : θᾶττον ἢ ὡς τις ἂν ᾠετο.

G.—*Transitive propositions after the verbs to say*, &c.

1. The *conjunction that* after the verbs *to say*, &c. is rendered in Greek either by the construction of the *accus.* with *inf.* (also frequently by that of the *participle*) or by means of the *conj.* ὅτι, ὡς, poet. οὕνεκα, ὁθούνεκα. The mere *opt.* is combined with these *conj.* whenever the sentence, introduced by ὅτι, &c. is to be represented as the idea or notion of the speaking or writing individual, otherwise the *indic.* is used, or those *moods* representing it (viz. *opt.* with ἄν ; or the *historical* tenses with ἄν). The *conjunctive mood* can never be used after these *conj.* for the same reason which we observed in the section of the *part.* denoting any cause or reason.

Examples : Πάντες ὁμολογοῦσιν, ὡς ἡ ἀρετὴ κράτιστόν ἐστι.—*Anab.* 4, 5, 10. αὗται ἠρώτων αὐτοὺς, τίνες εἶεν· ὁ δὲ ἑρμηνεὺς εἶπε, ὅτι παρὰ βασιλέως πορεύοιντο· αἱ δὲ ἀπεκρίναντο, ὅτι εἴη, &c. Or with the *indic.* and *opt.* alternately (ibid. 2, 1, 3). οὗτοι ἔλεγον, ὅτι Κῦρος μὲν τέθνηκεν, Ἀριαῖος δὲ πεφευγὼς εἴη, &c. ; and the *opt.* with ἄν : ibid.—καὶ λέγοι, ὅτι περιμείνειεν ἂν αὐτοὺς, &c. Compare *Cyrop.* 1, 6, 3. 1, 3, 13.

Obs. 1. That the *subject* of the dependent sentence is frequently put in an oblique case in the principal one will be explained in § 151. I. 6. We have but to add, that *expressions* like the following : *it is known, manifest, concealed, it is said, reported*, are frequently construed in a *personal* manner ; *ex. gr.* Xen. *Cyrop.* 1, 4, 2. ὁ Κῦρος δῆλος ἦν ὅτι ὑπερεφοβεῖτο ; though more usually with the *participle*, δῆλος ἦν ἐπιθυμῶν, σπεύδων, &c. (*Anab.*) ἐξηγγέλθη τὴν Ὄλυνθον πολιορκῶν, &c. See § 144, 5. a. and § 151. I. 7.

Obs. 2. The German *conj. dass* (that) may be rendered also by ὅτε *als* (when) after the verbs *to remember, to hear ; ex. gr.* Thuc. 2, 21. μεμνημένοι καὶ Πλειστοάνακτα, ὅτε εἰσβαλὼν ἀπεχώρησε πάλιν : literally, *remembering the time, when Pl.* &c. ; compare *Il. o.* 13.

Obs. 3. The German *conj. dass* (that) may also be rendered by εἰ, after the verbs θαυμάζω, *I wonder*, ἀγαπάω, *I am content*, αἰσχύνομαι, *I am ashamed*, and some other verbs denoting the *affections of the mind ;* since the *Attics* avoided speaking in a positive manner even when making the most positive assertions. This εἰ, however, can only be properly translated by *dass* (that) when it is construed with the *indic.* Xen. *Cyrop.* 4, 5, 20. οὐδὲν θαυμάζω, εἰ Κυαξάρης ὀκνεῖ περὶ ἡμῶν. Demosth. *Mid.* 29. οὐκ ἠσχύνθη εἰ τοιοῦτο κακὸν ἐπάγει τῳ, *that he brought such a*

misfortune upon somebody. Æsch. c. *Ctes.* p. 537. R. οὐκ ἀγαπᾷ εἰ μὴ δίκην ἔδωκεν, *that he remained unpunished.* The same after χαλεπῶς φέρω. Xen. *Cyr.* 5, 5, 12.

Obs. 4. Ὅτι stands in a *pleonastic* manner when the very words of an individual are quoted; *ex. gr.* Xen. *Cyrop.* 5, 2, 9. ὁ Κῦρος ἀπεκρίνατο, ὅτι, ἔφη, ὦ Γωβρύα, οἶομαι, &c.

H.—*Direct and indirect interrogative propositions.*

1. Direct interrogative *propos.* are usually introduced by a particle of interrogation, as (ἆρα, ἄλλο τι ἤ, οὔκουν, μῶν; *double questions* by πότερον—ἤ; see § 150.) or by a *pron. interrog.*, to which also the *interrog. adv. pronouns* belong, as ποῦ, ποῖ, &c. They are construed as *independent* propos., being such by nature. The Greek, however, is fond of using in questions the *opt.* with ἄν, as the more uncertain way of speaking: τί εἴποις ἄν; πῶς ἂν οἴοιτο;—On the *conj.* in interrogations, implying doubt, see § 139, 1, 1.

2. Indirect interrogative propos. are introduced either by the *part.* εἰ (ἦν), *whether*, εἰ μή, *whether not*, (double questions by εἴτε—εἴτε, πότερον—ἤ,) or by the indirect interrogative *pronouns* or adv. *pron.*: ὅστις, ὅπου, ὅπως, ὁπηλίκος; in lieu of which the direct interrog. *pron.* τίς, ποῦ, &c. are also very frequently employed. The construction of these sentences agrees with that of dependent *propos.*, and is therefore in its material points explained, by what we said in the preceding sections. We have but to add, that in the construction with the *conj.*, ἄν is not to be referred to the *interrog. part.*, as was the case with the *part. relative.* But the Greek makes use of this construction only after negative *propos.*, so that this *conj.* is nothing else but the *conj. deliberativus*, explained in § 139, 1, 1, which will be seen by the following examples: Soph. *Œd. R.* 1367. οὐκ οἶδ' ὅπως σε φῶ βεβουλεῦσθαι καλῶς. Xen. *Cyrop.* 8, 4, 16 (8). τὰ δὲ ἐκπώματα, ἔφη, οὐκ οἶδ', εἰ Χρυσάντᾳ τούτῳ δῶ. Eurip. *Or.* 713. κοὐκέτ' εἰσὶν ἐλπίδες, ὅπη τραπόμενος θάνατον φύγω.

Obs. After *affirmative propos.* either the *indic.* (or the *mood* representing it) is used or the *opt.*; the latter principally after historical tenses[1]. Attentive reading will furnish sufficient examples. Respecting the *indic.* see the following *Obs.*

[1] That we sometimes meet with the *conj.* also after affirmative sentences, cannot appear strange, since there are certain affirmative modes of speaking, where the *conj. dubitativus* may be admissible; *ex. gr.* in double questions: Æsch. *Prom.* 779. ἑλοῦ γάρ, ἢ τὰ λοιπά σοι φράσω, ἢ τὸν ἐκλύσοντ' ἐμέ. Comp. *Il. ν.* 742. *σ.* 307. *ι.* 702. Herod. 1, 53. Κροῖσος ἐνετέλλετο ἐπειρωτᾶν τὰ χρηστήρια, εἰ στρατεύηται ἐπὶ Πέρσας Κροῖσος, *whether he was to risk a war against the Persians*; yet afterwards we meet with: καὶ εἴ τινα στρατὸν προσθέοιτο σύμμαχον: this being a simple question: *whether in case the god advised to declare war, he should try to get allies.* Hither belongs also the seeming independent αἴ κε or εἴ κε with the *conj.* in *Homer*; *ex. gr. Il.* ε. 279. *α.* 420. αἴ κε τύχωμι, πίθηται.

General observations on the use of the moods in dependent propositions.

Obs. 1. The rule, that the *conj.* stands after *principal* tenses, the *opt.* after *historical*, has been found confirmed, though only in a very general manner. The changing, therefore, of a *principal* tense (in a simple or independent *propos.*) into an *historical* tense, must greatly influence and modify the moods in *dependent propos.*; for instance, in all cases where grammar distinguishes between the construction with the *conj.* and that with the *opt.*, we shall find that the former will be more readily combined with a *principal tense*, the latter more readily with an *historical* one. *Ex. gr.* the sentence : *καὶ, ἐάν τι ἔχωμεν, δώσομεν,* when made dependent upon *ἐκέλευσε* would be changed into : *καὶ ἡμᾶς, εἴ τι ἔχοιμεν, ἐκ. δοῦναι.* Or the example from Xen. *Anab.* 2, 5. in B. 2, with the change into a principal tense : *οἱ ἱππεῖς, ὅτῳ ἂν τυγχάνωσιν* "Ελληνι, *πάντας κτείνουσι.* Or that from *Anab.* 3, 5, 18, in C. 1. *παραγγέλλει ἀναπαύεσθαι, ἐπειδὰν δειπνήσωσι.* Thus says *Isæus* de Aristarchi her. 17. *οἱ μέν, ὅταν περὶ χρημάτων δυστυχῶσι, τοὺς σφετέρους αὐτῶν παῖδας εἰς ἑτέρους οἰκίους εἰσποιοῦσιν, ἵνα μὴ μετάσχωσι τῆς τοῦ πατρὸς ἀτιμίας. οὗτοι δὲ ἆρα εἰς ὑπόχρεων οὐσίαν καὶ οἰκόθεν εἰσεποίουν σφᾶς αὐτούς, ἵνα καὶ τὰ ὑπάρχοντα προσαπολέσειαν.* However, since the use of the *opt.* does not depend alone upon the preceding tense, but chiefly upon the notion and idea which the writer intends to convey, we meet with a great many instances in which, for example, the construction with the *conj.* after *historical* tenses is left unchanged. This is principally the case with the *particles* denoting purpose or design (see E. 1, 2.) and with *μὴ* after the verbs *to be afraid*, &c. (see § 148, 4.) And just as frequently the *particles ἐὰν, ὅστις ἄν, ὅπου ἄν, ἐπειδὰν* are used with the *conj.* in a narration, principally in an *oblique* speech, when in the *direct* speech the same construction would be used ; *ex. gr.* Xen. *Hell.* 2, 1, 24. *Λύσανδρος τὰς ναῦς ἐκέλευσεν ἔπεσθαι ἐπειδὰν δὲ ἐκβῶσι, ἀποπλεῖν.* Only those *propos.* which commence with *ὅτι, ὡς* (that) and the *dependent interrog.* sentences are not readily to be met with, containing the mere *opt.* without *ἄν*, when dependent upon a principal tense (see G. and H.).

Obs. 2. We have observed, respecting the *part. ἄν*, that it is frequently found in dependent *propos.* construed with the *conj.*, whilst the *opt.* does not admit of it. But it is by no means unfrequent that, whilst the *part. ἄν* in *propos.* construed with the *conj.* is intimately connected with the conjunction or pronoun, the *opt.*, after the same *propos.* has undergone the change into this mood, retains nevertheless the *part. ἄν* with the conjunction or pronoun, without, however, forming on that account that *mood* which we mentioned in § 139, 3, 4. (We would advise the beginner to consider in the mean while such and similar instances as exceptions to the general rule.) Hence we not unfrequently meet with instances of *ὅστις ἄν, ἐπειδάν, ἕως ἄν, πρὶν ἄν, ὁπόταν, ὅπως ἄν*, nay, even *ὅταν* and *ἐὰν* with the *opt.* mood ; *ex. gr.* Xen. *Cyrop.* 5, 5. init. *ἐπέστελλεν αὐτῷ ἥκειν, ὅπως σύμβουλον γίγνοιτο, ὅ, τι ἂν δοκοίη πράττειν. Anab.* 7, 5, 8. *ἐμέμνητο, ὡς, ἐπειδὰν ἐπὶ θάλατταν ἀπέλθοι, παραδώσοι αὐτῷ Βισάνθην.* ibid. 7, 7, 57. *ἐδέοντο μὴ ἀπελθεῖν, πρὶν ἂν ἀπαγάγοι τὸ στράτευμα καὶ Θίμβρωνι παραδοίη.* Demosth. *Mid.* 5. *τὴν παρασκευὴν, ἣν ἂν πορίσαιτό τις, ᾧεσθε χρῆναι ὑβρίζεσθαι.* The same after *ὅταν*, Æsch. *Pers.* 448 ; after *ἐὰν*, Thuc. 8, 27. Yet many of these instances are not sufficiently confirmed by MSS., and hence in editions the want of uniformity as to the *conj.* and *opt.* moods. See besides, Thuc. 2, 93. (*μὴ ἄν.*) Xen. *Anab.* 7, 4, 2. (*ὅπως ἄν.*)

Obs. 3. The mood peculiar to the *oblique speech*, principally in narration, is the *opt.*, and hence it likewise usually stands in intercalated sentences belonging to the

former ; *ex. gr.* Xen. *Ages.* 1, 10. Τισσαφέρνης ὤμοσεν, εἰ σπείσαιτο, ἕως ἔλθοιεν, οὓς πέμψειε πρὸς βασιλέα ἀγγέλους, διαπράξεσθαι, &c. But as the Greek language employs the *indic.* in dependent *propos.* far more frequently than the Latin tongue, (for example, after the *part.* denoting purpose or design, see B. *Obs.* 2.) so do we often meet with the *indic.* in intercalated sentences making part of an *oblique speech.* Greek writers in general are fond of turning suddenly from the *indirect speech into the direct one,* (*ex. gr.* Xen. *Cyrop.* 1, 4, 28. extr. *Hell.* 2, 1, 25.) and in the same manner we suddenly meet with the *indic.*, where, according to all syntactical rules, we should expect another mood, and where the Latin tongue invariably uses the *conj.* One example will be sufficient : *Anab.* 1, 3, 14 : Εἷς δὲ δὴ εἶπε, στρατηγοὺς μὲν ἑλέσθαι ἄλλους ὡς τάχιστα, εἰ μὴ βούλεται Κλέαρχος ἀπάγειν·——ἐλθόντας δὲ Κῦρον αἰτεῖν πλοῖα, ὡς ἀποπλέοιεν· ἐὰν δὲ μὴ διδῷ ταῦτα, (see *Obs.* 1.) ἡγεμόνα αἰτεῖν Κῦρον, ὅστις διὰ φιλίας τῆς χώρας ἀπάξει·——πέμψαι δὲ, καὶ προκαταληψομένους τὰ ἄκρα, ὅπως μὴ φθάσωσι (see E. 1.) μήτε ὁ Κῦρος μήτε οἱ Κίλικες καταλαβόντες, ὧν πολλοὺς καὶ πολλὰ χρήματα ἔχομεν ἠρπακότες.

§ 140.—*Of the Infinitive.*

1. The *infin.* is used in Greek not only in all those instances where the Latin language, but also where the German and English languages employ the *infin.* with or without the *part.* (zu) *to,* and frequently where the three languages use *conjunctions.* The infin. is used :

1.) as the *subject* of a *propos.*, as in Latin, after the impersonal locutions : δεῖ, προσήκει, καλόν ἐστι, ἀγαθόν ἐστι, and many others, *ex. gr.* δεῖ λέγειν· ἡδὺ θηρᾶν.

2.) as the *completion* or *determination* of certain verbs, which do not convey a complete notion without their being followed up by an *infin.* This is not only the case where the Latin language likewise uses the *infin.* as after *to be able, to be in the habit of, to remember,* &c., but also where in Latin a conjunction (*ut, quin, quominus*) stands, as after *to beg, to command, to doubt,* &c. *ex. gr.* οἷός τ' εἰμὶ πονεῖν· δέομαί σου παραμένειν· παραινέω λέγειν, &c.—About the *article* before the *infin.* see section 5.

Obs. 1. A definite tense with a *conj.* (ὅτι, ὡς, ὅπως, ὥστε,) may in most cases likewise be used instead of the *infin.* The use, therefore, not only of the *infin.* but also that of the *propos.* beginning with conjunctions, is far more extended in Greek than in Latin, since the construction is not confined, as in Latin, in certain instances to the use of the *infin.*, and in others to the use of *conjunctions.*

2. The *infin.* is further used to denote a purpose or consequence, where in Latin a *conjunction* or the construction with the *gerund* or *partic. fut. pass.* is used.

Examples : Ἔδωκεν αὐτὸ δούλῳ φορῆσαι, *he gave it to a slave to carry ;* ὁ ἄνθρωπος πέφυκε φιλεῖν, *man is born to love ;* παρέχω ἐμαυτὸν, ἐρωτᾶν, *I produce myself to be examined ;* ἵππον παρεῖχε τῷ ἀνδρὶ ἀναβῆναι—ἦλθον ἰδεῖν σε : *Anab.* 2, 2, 3. Ἐμοὶ θυομένῳ ἰέναι ἐπὶ τὸν βασιλέα

οὐκ ἐγίγνετο τὰ ἱερά, *when I sacrificed to march against the king*, (*when I made the usual sacrifice before the march,*) *the sacrifice was not auspicious*, and further on, Ἰέναι δὲ παρὰ τοὺς Κύρου φίλους, πάνυ καλὰ ἡμῖν τὰ ἱερὰ ἦν, *but to go to the friends of Cyrus*, (*to join the friends,*) *the sacrifice was very propitious to us;* taken from the common expression, ἐκαλλιέρει ταῦτα πράττειν, Herod. 6, 76.

3. Allied to this is the *infin.*, which is construed with an *adj.* (or *subst.*) as a determination or modification; Ἐπιτήδειος ποιεῖν τι, *apt, able to do something;* οὐ δεινός ἐστι λέγειν, ἀλλ' ἀδύνατος σιγᾷν, *he is not clever at speaking, but incapable of remaining silent;*—Eurip. δειναὶ γυναῖκες εὑρίσκειν τέχνας, *women are apt to invent* (*use stratagems*).—Or with a *pass.* meaning, (where the Latin has the supine in *u*,) ῥᾴδιος νοῆσαι, *easy to be observed*, πόλις χαλεπὴ λαβεῖν:—ἡδὺ ἀκούειν, *delightful to hear* (*suave auditu.* Homer θαῦμα ἰδέσθαι [1], *wonderful to be seen* (*a wonder to the sight*, "*mirabile visu*"). The *infin. pass.* is likewise used in such cases; θηλυφανὴς ὀφθῆναι, *of feminine appearance* (like Horace's *niveus videri*).

4. That ὥστε (less frequently ὡς) may be inserted before the *infin.*, when the latter expresses a consequence, is obvious from § 139. F. This is chiefly the case when a *pron. demonstr.* precedes the *infin.*, *ex. gr.* ἦν δὲ πεπαιδευμένος οὕτως, ὥστε πάνυ ῥᾳδίως ἔχειν ἀρκοῦντα, (Xen. *Mem.* 1, 2, 1.) or for distinctness' sake, Xen. *Cyrop.* 3, 2, 29. φησὶν πειράσεσθαι ποιῆσαι, ὥστε σε νομίζειν καλῶς βεβουλεῦσθαι (on account of the four *infin.*).—About intercalated sentences with ὡς, ὅσον and the *infin.*, see *Obs.* 5.

Obs. 2. About ἢ ὥστε after comparatives see § 139. F. *Obs.* 2. Sometimes even ὅτι stands before the *infin.* in the same manner as ὅτι before a *direct* speech, (see § 139. G. *Obs.* 4.) *ex. gr.* Xen. *Cyrop.* 1, 6, 18. λέγεις σὺ ὅτι οὐδὲ στρατηγοῦ ἀργοῦ οὐδὲν ὄφελος εἶναι.

5. That the *infin.* takes the *art.* τὸ, and that it is susceptible of being declined, has been mentioned in § 125, 8. All kinds of determinations and modifications of the *object*, or such as are of an adverbial nature, may be joined to the *infin.*, as: τὸ καλῶς ἀποθανεῖν, τὸ τοὺς φίλους ἀδικεῖν, τὸ ὑπὸ τῶν φίλων ἀδικεῖσθαι, &c., so that entire *propos.* may be headed by the *art.* The *infin.* therefore stands:

1.) when it is the *subject* of a *propos.* expressing a general sentence (maxim), *ex. gr.* χαλεπὸν τὸ ποιεῖν, τὸ δὲ κελεῦσαι ῥᾴδιον.

[1] This aorist of the *middle voice* is, according to the practice of the Epics, simply active. (§ 135. *Obs.* 4.)

2.) when the *infin.* is dependent upon a preposition, (in which case, in German, a definite tense with a *conj.* is used,) or when the construction requires a *gen.* or *dat.*, *ex. gr.* Ἀθηνᾶ ἔῤῥιψε τοὺς οὐλοὺς διὰ τὸ τὴν ὄψιν αὐτῆς ποιεῖν ἄμορφον, (*for its rendering her face ugly*) *because it deformed her face.* τὸ φυλάξαι ἀγαθὰ τοῦ κτήσασθαι χαλεπώτερον.—τὸ μὲν οὖν ἐπίορκον καλεῖν τινα ἄνευ τοῦ τὰ πεπραγμένα δεικνύναι, λοιδορία ἐστίν. (Demosth.)—τὸ λέγειν, ὡς δεῖ, μέγιστόν ἐστι σημεῖον τοῦ φρονεῖν εὖ.—τὸ πλουτεῖν ἐστιν ἐν τῷ χρῆσθαι μᾶλλον ἢ ἐν τῷ κεκτῆσθαι.

Obs. 3. But when the *infin.* serves for a nearer determination or modification of another verb or adj., i. e., when it is in the *accus.* (§ 131, 1, 6.) no *art.* is prefixed. The *art.* then, in this case, is only used when the *infin.* with a particular stress stands first. Xen. *Mem.* 4, 3, 1. τὸ μὲν οὖν λεκτικοὺς καὶ πρακτικοὺς γίγνεσθαι τοὺς συνόντας οὐκ ἔσπευδεν; or when the *infin.* is the real object, as in *Cyrop.* 1, 4, 21. ὥσπερ δὲ κύων γενναῖος φέρεται πρὸς κάπρον, οὕτως ὁ Κῦρος ἐφέρετο, μόνον ὁρῶν τὸ παίειν τὸν ἁλισκόμενον. We further direct the attention to the *infin.* with τὸ where the construction would require the *gen.*: Thuc. 3, 1. τὸν ὅμιλον εἶργον τὸ μὴ τὰ ἐγγὺς τῆς πόλεως κακουργεῖν. Comp. 2, 53. Plat. *Lach.* p. 190, e.

6. They are besides at liberty to insert subordinate propositions between the *article* and its *infin.*; Τὸ δὲ ὅσα γ' ἡδέως ἡ ψυχὴ δέχεται, ταῦτα ἱκανῶς ἐκπονεῖν ἐδοκίμαζε, *but that as much as nature takes with pleasure, should be sufficiently worked out* (*by exercise*), *that* (*is what*) *he approved of.*

Obs. 4. The *infin.* with the article in the *gen.*, sometimes, but generally only in whole propositions, denotes *a motive, purpose*; Οὐκ ἀπῆλθε, τοῦ μὲ δοκεῖν ἀμελεῖν (*not to seem neglectful*). Ἕνεκα is commonly considered as omitted and understood. See Heind. *ad Plat. Georg.* 30, and compare § 132, 6, 1.

Obs. 5. The *infin.* of some short intercalated expressions may be derived from the above-mentioned constructions; *ex. gr.* from Text 2. ἁπλῶς εἰπεῖν, *to be short.* Thus ἐμοὶ δοκεῖν, *in my opinion*, ὀλίγου or μικροῦ δεῖν, *almost*, πολλοῦ δεῖν, *far from it.* See the personal construction of these expressions in § 150. Thus the infin. stands frequently after ὡς, ὅσον in intercalated sentences, *ex. gr.* ὡς συνελόντι (sc. λόγῳ) εἰπεῖν, *to be short* (or merely συνελόντι); ὅσον γ' ἐμὲ εἰδέναι, *as far as I know*; ὡς ἔπος εἰπεῖν, ὡς εἰκάσαι, &c.; see Heind. *ad Plat. Hipp. maj.* 11.

Obs. 6. Verbs, implying a negative sense, as *to hinder, to deny*, &c., add frequently the negative *part.* μὴ to the infin., where we omit it. About this peculiarity see § 148. *Obs.* 9.

Obs. 7. About the use of the *infin.* in expressions like those of praying, swearing, exclaiming, see § 142. *Obs.* 5. and b., and after ἢ μὴν, § 149.

§ 141.

1. Whenever the *infin.* has a subject of its own, the rule is that this subject is in the *accus.* This is the case with the *infin.* with τὸ, Τὸ ἁμαρτάνειν ἀνθρώπους ὄντας οὐ θαυμαστὸν, *that*

men do err, is not to be wondered at; Οὐδὲν ἐπράχθη, διὰ τὸ ἐκεῖνον μὴ παρεῖναι, *because the other was not present;* Οὐδέποτε ὀρθῶς ἔχει, (see § 150, ἔχειν,) τὸ κακῶς πάσχοντα ἀμύνεσθαι ἀντιδρῶντα κακῶς, *that when one has suffered wrongs, one be revenged by returning the evil.*

2. The Greeks have, like the Latins, a peculiar construction of *the accus. with the infin.* after *verbs* on which another proposition is immediately dependent, especially after *verbs* denoting *to say, believe,* &c. they put the subject of the dependent proposition in the *accus.* and its own *verb* in the *infin. ex. gr.;* Οἱ μυθολόγοι φασὶ, τὸν Οὐρανὸν δυναστεῦσαι πρῶτον τοῦ παντὸς, *mythologists say that Uranus first ruled over the universe.* This construction is invariably made use of in a narration, related in an oblique speech, whilst in English and German the conjunction *that* (*dass*) is used. Or this conjunction may likewise be rendered in Greek by ὅτι, ὡς, see § 139, G., and in particular cases also by the construction with the *part.*, see § 144, 4.

3. When the subject belonging to the *infin.* is the same with that contained in the principal sentence, the former is *not expressed,* when coming after such verbs, as ought to be construed with the *accus. cum infin., ex. gr.* ἔφη σπουδάζειν, dixit se festinare. The beginner must therefore be on his guard not to be misled by the Latin construction in such cases, and not translate the Latin se (me, te) by ἑαυτόν. Comp. § 142. *Obs.* 1. and 2.

Obs. The Greeks likewise go further than the Latins in the use of the *infin.*, when they quote the words of another or in any dependent sentence, by more usually construing the relatives and the first part of a proposition in the same manner; Plato *Alcib.* 1, 40. Ἔφη παρελθεῖν χώραν—ἣν καλεῖν τοὺς ἐπιχωρίους Ζώνην—'*he said that he had passed by a country, which the inhabitants called the Zone.*' Herod. 1, 86. Ὡς δὲ ἄρα μιν προστῆναι τοῦτο, ἀναστενάξαντα ἐς τρὶς ὀνομάσαι ΣΟΛΩΝ, *that when this recurred to his mind, he three times repeated the name of Solon with heavy sighs.*—Plato *Phædr.* 84. Συνεύχομαί σοι, (*I implore you,*) εἴπερ ἄμεινον ταῦθ' ἡμῖν εἶναι, ταῦτα γίγνεσθαι. Xenoph. *Mem.* 1, 1, 13. Σωκράτης ἐθαύμασεν, εἰ μὴ φανερὸν αὐτοῖς ἐστιν, ὅτι ταῦτα οὐ δυνατόν ἐστιν ἀνθρώποις εὑρεῖν· ἐπεὶ καὶ τοὺς μέγιστον φρονοῦντας ἐπὶ τῷ περὶ τούτων λέγειν οὐ ταὐτὰ δοξάζειν: here the first part of the proposition comes after with ἐπεὶ, as is usual in such a connexion, for the second part is contained in what goes before; this the author had stated directly in his own name; he now states the first in Socrates's speech, and declares it by the *infin.* used on quoting another's words. See also Plato *Alcib.* 1, 55. (*Note* 7.)

§ 142.

1. When other modifications or determinations than attri-

butes or predicates are joined to the *infin.* in the shape of *subst.* or *adj.*, it follows of course that, if the subject be in the *accus.*, they also must be in the *accus.*; Ὤιμην σε παρεῖναι μόνον. —Ἅπαντες νομίζομεν τὴν γῆν σφαῖραν εἶναι.

2. But when the subject of the *infin.* is not expressed, the Greeks have a very peculiar construction called

Attraction,

by means of which these additions are not in the *accus.*, but in the same case in which the object is expressed in the antecedent proposition; they are, as it were, *attracted* by the preceding *verb*, the word of the subject not being mentioned. There are, however, two cases to be distinguished,

1. If the subject of the *infin.*, which is omitted, be at the same time subject (*nomin.*) of the antecedent *verbum finitum*, on which the *infin.* is dependent, the additions to this *infin.* must also be in the *nomin.*

ὁ Ἀλέξανδρος ἔφασκεν εἶναι Διὸς υἱὸς,

(in Latin, *dicebat, se esse Jovis filium,*) which is likewise the case when the subject is not expressed with the first *verb*,

ἔφασκες εἶναι δεσπότης,

ἔπεισα αὐτοὺς εἶναι θεὸς, *I persuaded them that I was a god,*

ἐνομίζοντο οὐδ' αὐτοὶ σωθήσεσθαι, *they thought that they themselves could not be saved.*

Il. δ. 101. Εὔχεο δ' Ἀπόλλωνι,—ῥέξειν ἑκατόμβην—οἴκαδε νοστήσας, *Vow to Apollo to offer him a hecatomb, when returned home.* Here νοστήσας, as added to ῥέξειν, is in the *nomin.* on account of the σὺ concealed in εὔχεο.

2.) If the subject of the *infin.*, which is omitted, be only the proximate or remote object of the antecedent *verb*, the additions of the *infin.* are in the same oblique case, in which their subject stands as object of the *verb*; thus, for instance, in the *gen.*

ἐδέοντο αὐτοῦ εἶναι προθύμου, *they intreated him to be zealous;*

or in the *dat.*

ἔξεστί μοι γενέσθαι εὐδαίμονι,

(just as in Latin, *licet illis esse beatis;*) Ἀπεῖπεν αὐτοῖς ναύταις εἶναι, *he forbade them to be mariners;* Ταῖς πόλεσι τοῦτο μᾶλλον λυσιτελεῖ, ἢ δούλαις ὀφθῆναι γιγνομέναις:

or lastly in the *accus.*, in which case it comes again under the principal rule,

κελεύω σε εἶναι πρόθυμον.

See about the *attraction* § 151, 1, 7.

3. The same *attraction* takes place, when the proposition with the *infin.* has the *art.* τὸ before it.—Πρὸς τὸ συμφέρον ζῶσι διὰ τὸ φίλαυτοι εἶναι, *they live for their own interest, because they are selfish:*—Δημοσθένης σεμνύνεται τῷ γραφεὶς ἀποφυγεῖν, *Demosthenes boasts of having been acquitted of the charges brought against him:*—Οὐ γὰρ ἐκπέμπονται ἐπὶ τῷ δοῦλοι, ἀλλ' ἐπὶ τῷ ὅμοιοι τοῖς λειπομένοις εἶναι, (speaking of colonists,) *they are sent forth not to be slaves, but to be equal to those who are left behind;* ἐφ' ἡμῖν ἐστι τὸ ἐπιεικέσι καὶ φαύλοις εἶναι, *it rests with us to be virtuous and depraved.* But if the subject of the *infin.* be as *accus.* in the first part of the proposition, then the *infin.* is as usual construed with the *accus.;* Ἐπέδειξε τὰς πολιτείας προεχούσας τῷ δικαιοτέρας εἶναι, *he showed that states are superior to others for being more righteous.*

4. The *infin.* is likewise construed with the *nomin.* in the construction with ὥστε, if the first part of the proposition requires it; Οὐδεὶς τηλικοῦτος ἔστω παρ' ὑμῖν, ὥστε τοὺς νόμους παραβὰς μὴ δοῦναι δίκην, *let none be so great among you as not to be punished, when he transgresses the laws.*

Obs. 1. From these statements, it is obviously incorrect to suppose that the subject of the *infin.* is a *nomin.* in expressions like, Ὑπέσχετο αὐτὸς ποιήσειν. In all such instances the subject of the *infin.* is not expressed; what is in the *nomin.*, is merely its modification or determination as here, αὐτός: the *noun* omitted is the subject, and can be supplied only by a *pronoun personal*, which is likewise wanting.

Obs. 2. Whenever the writers think proper to add the *pronoun personal* itself, it stands, in spite of the *nomin.* belonging to the antecedent *verb*, in the *accus.:* Οἶμαι μὲν ληρεῖν με, Plato *Charm.* 45. (*Heind. ad Euthyd.* 79.) Herod. 2, 2. οἱ Αἰγύπτιοι ἐνόμιζον ἑωυτοὺς πρώτους γενέσθαι πάντων ἀνθρώπων: here is a particular stress upon ἑωυτοὺς, *that they were those, who;* see besides 1, 34.—Sometimes it occurs that we meet with no *attraction* in the dependent propos., though preceded by a *gen.* or *dat.* in the principal *propos.;* the *predicate* and the *participle* are then placed in the *accus.*, for the sake of distinctness; *ex. gr.* Herod. 6, 100. Ἀθηναίων ἐδεήθησάν σφισι βοηθοὺς γενέσθαι. Isocr. Δέομαι ὑμῶν, ἀκοῦσαι τῶν λεγομένων ἐνθυμηθέντας ὅτι — *Anab.* 3, 2, 1. Ἔδοξεν αὐτοῖς προφύλακας καταστήσαντας συγκαλεῖν τοὺς στρατιώτας.—*Memor.* 1, 1, 9. Ἔφη δεῖν, ἃ μὲν μαθόντας ποιεῖν ἔδωκαν οἱ θεοὶ, μανθάνειν. Here τοῖς ἀνθρώποις must be mentally supplied as added to ἔδωκαν, but for all that the *accus.* μαθόντας is not altered here. Compare below § 144. *Obs.* 5. an almost similar proposition in the same passage, in which proposition ἀνθρώποις is expressed, and the *attraction* attended to.—Another kind of *attraction* is to be met with not only after κελεύειν and some other similar verbs, but also frequently after

πρέπει, προσήκει, ἔξεστι,—when, on an *infin.* being added, the *person* is placed in the *accus.*; *ex. gr.* Eurip. Λόγους, οὓς οὐκ ἀκούειν τὰς γαμουμένας πρέπει.

Obs. 3. On the other hand the *attraction* really is sometimes so strong, that the express *pronoun personal* is with the *infin.* in the *nomin.*; but I know of no other instances than where two *infin.* are dependent on one *verb* with different subjects, of which one only is the same with the subject of the first *verb.* Demosth. *Mid.* 55. (p. 579. *Reiske.*) Ἐμὲ οἴεσθ' ὑμῖν εἰσοίσειν, ὑμεῖς δὲ νεμεῖσθαι; (here on construing the sentence οἴεσθε must come first alone, which then has the same subject with the second *infin.* νεμεῖσθαι,) *think you that I am always to contribute, and you always to consume?* and further on: Νομίζεις—ἡμᾶς μὲν ἀποψηφιεῖσθαι, σὺ δὲ οὐδὲ παύσεσθαι, but such instances belong to the very numerous cases, in which Attic writers were induced by a specious analogy to carry any peculiarity of the language beyond the proper bounds of its nature. Compare Schæf. *ad Soph. Œd. R.* 958.

Obs. 4. Whenever πιστεύειν, πείθεσθαί τινι, is followed by a proposition of which the subject is the object of the above-mentioned *verbs*, it is also construed in the *infin.*, and the *pronoun* αὐτὸς is omitted; Plato *Charm.* 18. Ὁμήρῳ πιστεύεις καλῶς λέγειν. *Phædr.* 124. Μὴ πιθώμεθ' αὐτοῖς, τέχνῃ γράφειν. But whatever belongs to the omitted word of the subject, is likewise in the *attraction*; *Cyrop.* 3, 3, 24. Οὐδ' ἂν τούτοις ἐπίστευον ἐμμόνοις ἔσεσθαι.

Obs. 5. The *infin.* is sometimes used in quite an independent way instead of a *wish, request, command,* in the 3 *pers.* either with the subject in the *accus.*, *Il.* γ. 285. Τρῶας—ἐπιδοῦναι, *then are the Trojans—to give back*, Hesiod, γυμνὸν σπείρειν, γυμνὸν δὲ βοωτεῖν, where the subject is to be supposed an indefinite 3 *person*—τὶς—which is omitted, though Virgil has the same recommendation in the 2 *pers.* '*nudus ara, sere nudus*,' or with the *verb* being *impersonal*, Herod. 5, 105. Ὦ Ζεῦ ἐκγενέσθαι μοι Ἀθηναίους τίσασθαι, *that I might be allowed.* But we have still more frequently the

infin. instead of the *imper.*

of the 2 *pers.*, and in this case the subject, and what belongs to it, if it be expressed, is always in the *nomin. Il.* ρ. 692. Ἀλλὰ σύγ' αἶψ' Ἀχιλῆϊ, θέων ἐπὶ νῆας Ἀχαιῶν, Εἰπεῖν—Plato *Soph.* 218. Ἂν δ' ἄρα τι τῷ μήκει πονῶν ἄχθῃ, μὴ ἐμὲ αἰτιᾶσθαι τούτων (*then do not impute it to me*). *Verbs* like δεῖ, μέμνησο, &c. are usually supplied, but it is better to do without them. See Dorv. *Vann.* 341. Heind. *ad Plat. Lys.* 18. Matthiæ's *Gr. Gr.* 544. p. 824. *Engl. Trans.* 4th ed.

Obs. 6. The *infin.* with and without τὸ, sometimes serves as an exclamation expressive of surprise: Σὲ ταῦτα δρᾶσαι, '*that thou couldst do such a thing!*' Τὸ Δία νομίζειν, ὄντα τηλικουτονί, '*that thou, being of such an age, canst still believe in Jupiter!*' Aristoph. *Nub.* 816.

§ 143.—*Construction with the Pronoun Relative.*

1. The construction of *relative propos.* with regard to the *moods*, has been explained in § 139, B. We shall now make some few isolated remarks, before we treat of the *attraction* in *relat. propos.*

1.) A *relat. propos.* may not only express *purpose* or *object*, but also *cause* and *reason*, *ex. gr.* θαυμαστὸν ποιεῖς, ὃς ἡμῖν οὐδὲν δίδως, *who givest to us nothing* or *by giving to us nothing.* Herod. 1, 31. αἱ Ἀργεῖαι ἐμακάριζον τὴν μητέρα,

οἵων τέκνων ἐκύρησε, i. e. ὅτι τοιούτων τ. ἐ. *for having such children.* Similar is the use of the *pron.* ὅσος and οἷος in *Hom.* in passages as *Il.* σ. 95. ὠκύμορος δή μοι, τέκος, ἔσσεαι, οἵ' ἀγορεύεις, where the *pron. relat.* approaches the signif. of a *pron. demonst.* Comp. χ, 347. (οἷά μ' ἔοργας.) *Od.* δ, 611. Æsch. Prom. 915.

2.) οἷος and ὅσος frequently stand after τοιοῦτος, τοσοῦτος, precisely for ὥστε, and are then construed like the latter, i. e. usually with the *infin.*, yet so that the *pron. relat.* takes the gender, number, and case of the preceding *pron. demonstr.*

Examples: Plat. Charm. p. 156. b. ἔστι γὰρ τοιαύτη (ἡ δύναμις) οἵα μὴ δύνασθαι τὴν κεφαλὴν ὑγιᾶ ποιεῖν. Xen. Mem. 2, 1, 15. δοῦλος τοιοῦτος, οἷος μηδενὶ δεσπότῃ λυσιτελεῖν. Herod. 6, 137. ἐωυτοὺς δὲ γενέσθαι τοσούτῳ ἐκείνων ἄνδρας ἀμείνονας, ὅσῳ, παρεὸν ἀποκτεῖναι—, οὐκ ἐθελῆσαι. An example of the pron. demonstr. being omitted is in Thuc. 1, 2. νεμόμενοι τὰ αὑτῶν ἕκαστοι, ὅσον ἀποζῆν. Plat. Theag. p. 127. c. φοβοῦμαι ὑπὲρ τούτου, μή τινι ἄλλῳ (sc. τοιούτῳ) ἐντύχῃ, οἵῳ τοῦτον διαφθεῖραι. Thus οἷος with an *infin.* becomes quite an *adj.: of such a nature as, ex. gr.* οἱ πρόσθεν ὀδόντες πᾶσι ζώοις οἷοι τέμνειν εἰσίν, οἱ δὲ γόμφιοι οἷοι παρὰ τούτων δεξάμενοι λεαίνειν.

3.) In the Greek language, similarly to the Latin, the mere *pron. relative* is often used, where we must say: *with regard to, as to.*

Examples: Xen. Anab. 6, 1, 129. ὃ δ' ὑμεῖς ἐννοεῖτε, ὅ τι ἧττον ἂν στάσις εἴη ἑνὸς ἄρχοντος ἢ πολλῶν, εὖ ἴστε ὅ τι, &c. Hell. 2, 3, 45. ἃ δ' αὖ εἶπεν, ὡς ἐγώ εἰμι οἷος μεταβάλλεσθαι, κατανοήσατε, &c. Eurip. Or. 564. ἐφ' οἷς δ' ἀπειλεῖς, ὡς πετρωθῆναί με δεῖ, ἄκουσον. Comp. § 151. IV. 5.

Obs. 1. When in two *coordinate relative propos.*, the *pron. relat.* of the second *propos.* requires to be put in another casus, it is either changed into a *pron. demonstr.*, or the *pron. relat.* of the first *propos.* is to be considered as sufficient for both *propos.* See § 151. II. 4.—About the *subject* of the dependent interrogat. *propos.* being frequently placed in an oblique case in the principal *propos.* see § 151, I. 6.—About the construction κατὰ σύνεσιν in *relat. propos.* see § 129, 3.—About ἔστιν οἵ, ἔστιν ὅτε, *some, sometimes,* see § 150.—For those instances where in prose the *pron. relat.* is used for the *pron. demonst.* see § 126.—The *pronoun relative* is not so frequently used in Greek as in Latin, instead of the corresponding *demonstrative*, and of a connexion with what went before, and probably always is expressive of some emotion, Οἳ ἐμοὶ δοκοῦσιν αἰσχύνην τῇ πόλει περιάπτειν, Plato *Apol.* p. 35. and other examples quoted by Matthiæ, § 477. whilst passages like that of Apollod. 1, 1, 3. Κρόνος πρώτην μὲν Ἑστίαν κατέπιεν, εἶτα Δήμητραν καὶ Ἥραν μεθ' ἃς Πλούτωνα καὶ

Ποσειδῶνα, where this form simply serves to vary the connexion, belong to a period when the Greek language had already lost its purity.

2. The nature of the construction with the *pronoun relative* requires properly that there should be with the first *verb* a *noun*, and with the second the *pronoun relative*, which refers to it, and each in the *casus*, which the proposition demands, to which it belongs; Οὗτός ἐστιν ὁ ἀνὴρ, ὃν εἶδες:—Μετέδωκεν ἡμῖν πάντων, ὅσα παρῆν:—Φίλον οὐκ ἔχω, ᾧτινι πιστεῦσαι ἂν δυναίμην. But the *subst.* of the first *verb* is frequently omitted, and added to the second part of the proposition with the *pronoun relative* in the same *casus;*

οὗτός ἐστιν, ὃν εἶδες ἄνδρα,
οὐκ ἔστιν, ἥντινα οὐκ ἦρξεν ἀρχὴν, *there is no magistracy but what he has exercised,*

and the last sentence is very often put first for the sake of emphasis:

ὃν εἶδες ἄνδρα, οὗτός ἐστιν.

3. Here too an

Attraction

takes place, similar to that of the construction with the *infin.* When the *pronoun relative* on account of its *verb* should be in the *accus.*, but the *noun*, to which it refers, is in the *gen.* or *dat.*, and is not attended with any *pronoun demonstrative*, (like οὗτος, ἐκεῖνος,) the *pronoun relative* is *attracted* by it, and takes the same case instead of the *accus.:*

Μεταδίδως αὐτῷ τοῦ σίτου, οὗπερ αὐτὸς ἔχεις, *thou givest to him of the bread, which thou hast* (thyself),

where οὗπερ stands also in the *gen.* on account of σίτου, to which it refers, instead of being in the *accus.* ὅνπερ, which the *verb* ἔχειν required; again:

Εὖ προσφέρεται τοῖς φίλοις, οἷς ἔχει, *he conducts himself well towards the friends whom he has.*

—*Anab.* 1, 3, 16. Τῷ ἡγεμόνι πιστεύσομεν, ᾧ ἂν Κῦρος δῷ, for ὃν ἂν Κ. δ.:—Ἐκράτησε μεγάλων χρημάτων, ὧν ὁ Γέλων ἐπετράπετο αὐτῷ. Even when the requisite *accus.* properly is that of the remote object, Demosth. *Mid.* 35. Δίκην ὧν ἂν ἀδικηθῇ τις λαμβάνειν, of the expression ἃ ἀδικοῦμαι, *by which I am injured.* This *attraction* of course takes place only when the *pron. relat.* expresses a nearer and as it were an adjective determination and modification of the *subst.*, and can therefore not be applied in

sentences like the following: ἐπῃνέθη ὑπὸ πάντων τῶν ἑαυτοῦ πολιτῶν, οὓς μεγάλα ὠφέλησεν. See § 151, 1, 2.

Obs. 2. The ear being once accustomed to this construction, the *pronoun relative* was mostly put in the same case as the *pronoun demonstrative*, even when the latter was expressed in the first part of the proposition; Plato *Gorg.* 452. Οἱ δημιουργοὶ τούτων, ὧν ἐπῄνεσεν ὁ τὸ σκολιὸν ποιήσας[1]: *Xenoph. Œc.* 2. Ὑπό γε τούτων, ὧν σὺ δεσποινῶν καλεῖς οὐ κωλύομαι, which is at the same time an instance of the *accus.* (δεσποίνας,) which is dependent on the second proposition, being also placed in the *attraction*.

4. In this instance too the *noun* frequently is removed from the first part of the proposition to the second, so that it remains along with the *pronoun relative* in the *casus*, which the word governs, on which it is dependent:

Μεταδίδως αὐτῷ, οὗπερ αὐτὸς ἔχεις σίτου:—

Εὖ προσφέρεται, οἷς ἔχει φίλοις:—

ἀπολαύω, ὧν ἔχω ἀγαθῶν: χρώμενοι οἷς εἶπον προστάταις, εὐδαίμονες ἦσαν, (from χρῆσθαι προστάτῃ, *to have a leader, patron,*) *whilst they had the leaders, whom I mentioned, they were happy.* This contraction appears still more strange to us, when the proposition is an inverted one;

Οἷς ἔχει φίλοις, εὖ προσφέρεται, *towards the friends he has, he conducts himself well.*

5. When the *noun* conveys no precise definite idea, or when it has been mentioned once before, it is frequently altogether omitted, so that the *pronoun relative* stands alone in a *casus*, to which it properly is a stranger;

Μεμνημένος ὧν ἔπραξε,

for μεμνημένος τῶν πραγμάτων, ὧν ἔπραξεν, and this for ἃ ἔπραξεν:—Δεινότερά ἐστιν, ἃ μέλλω λέγειν, ὧν εἴρηκα, (for δεινότερα ἐκείνων, ἃ εἴρηκα:—) Μετεπέμπετο ἄλλο στράτευμα πρὸς ᾧ πρόσθεν εἶχε (for πρὸς τῷ στρατεύματι, ὃ π. ε.). And being inverted

οἷς ἔχω, χρῶμαι,

for ἃ ἔχω, τούτοις χρῶμαι.

6. There is one instance in which the *nomin.* of the *pronoun*

[1] This form of the proposition as the most perfect is usually considered as the fundamental one, but through my investigation of the *attraction* in general, I at least am arrived at the conviction that this is erroneous. (See § 151. I.) It was the omission of the *pronoun demonstrative*, which alone could be an inducement to construe the *pronoun relative* with the preceding word, and thus to round the whole expression. But when the Attic writer, to whom this construction was familiar, still added the *pronoun demonstrative* for emphasis' sake, we can very easily conceive that he had no occasion to recur on that account to his original combination.

relative is likewise liable to this *attraction;* viz. when the *nomin.* of the *pronoun relative* οἷος ought to be construed with εἶναι in the complete proposition, Πάνυ ἡδέως χαρίζονται ἀνδρὶ τοιούτῳ, οἷος σὺ εἶ, *they very gladly do an agreeable thing to such a man as you are,* not only the *pronoun demonstrative,* but also the *verb* εἶναι is omitted, and the *pronoun relative* is so *attracted* by the principal proposition, that, along with all the *nomin.* eventually connected with it, it adopts the *case* of the *noun* to which it refers, and is even intercalated before that *noun,* Πάνυ ἡδέως χαρίζονται οἵῳ σοὶ ἀνδρί. The *noun* itself is also frequently omitted; Χαλεπὸν ἤρου, καὶ οἵῳ γε ἐμοὶ ἄπορον, *difficult is what you ask, and to a* (*man*) *like me very perplexing.* The instances, where the *article* of the *noun* omitted is left standing before such *pronoun relatives,* τοῖς οἵοις ἡμῖν, have been stated above § 125. *Obs.* 6.

7. When the *pronoun relative,* on account of a *verb* like *to be, to be called,* &c. requires another *noun* in the same *case* with itself, it usually agrees entirely with this in *gender* and *number,* and not with the first *noun,* to which it properly refers; Πάρεστιν αὐτῷ φόβος, ἣν αἰδῶ καλοῦμεν, *a dread came on him, which we call shame,* Plat. *Crat.* 48. Τὸν οὐρανὸν, οὓς δὴ πόλους καλοῦσιν: or leaving out the first *noun,* Εἰσὶν ἐν ἡμῖν, ἃς ἐλπίδας ὀνομάζομεν, *there are in us* (*emotions*) *which we call hopes.*

§ 144.—*Construction with the Participle.*

1. A very considerable number of tenses being provided with participles in Greek, this language employs them much more frequently than any other. Their use is of a threefold nature; they may be employed, 1.) instead of a *propos.* beginning with a *pron. relative;* 2.) instead of a *propos.* beginning with a *conjunction,* like *when, because, after, if,* &c. 3.) to serve as a *completion* to the sense of some verbs.—The *participle* can never adopt the *art.* in the two latter instances, and in the first only then when the participle assumes the character of a substantive, i. e. when it is to be translated by *is qui* or *aliquis qui;* whilst such *relat. propos.,* as may be changed into *propos.* beginning with a *conjunction,* are rendered in Greek by the participle *without* an *art.*

Examples: Xen. Mem. 4, 2, 28. Οἱ μὲν εἰδότες ὅ, τι ποιοῦσιν, ἐπιτυγχάνοντες (*if they succeed* or *get*) ὧν πράττουσιν, εὐδοξοί τε καὶ

τίμιοι γίγνονται.—οἵ τε ἀποτυγχάνοντες τῶν πραγμάτων ἐπιθυμοῦσι, &c. For examples where the participle is to be rendered by *aliquis qui* see § 124. *Obs.* 3, 1 ; and another one is quoted below in Text 3.

2. *Propos.*, beginning with *conj.*, principally such as denote a *relation* of *time* or of *mode* and *manner*, (*when, since, after, whilst,*) or such as convey the idea of *cause* and *reason*, (*because,*) or of *condition*, (*if,*) of *limitation*, (*although,* see *Obs.* 6.) or of *purpose*, (*so that,* see Text 3.) may be rendered by a participle whenever clearness and distinctness be not impaired by it, and when the subject of the *propos.* beginning with a *conj.* is already contained or expressed in the preceding verb, in which case this *participle* takes the *casus* of the *noun* of the subject.

Examples : *ἐπεσκεψάμην τὸν ἑταῖρον νοσοῦντα*, *who*, or *when*, or *because he was sick.—τῷ μεγάλῳ βασιλεῖ οὐ πάτριόν ἐστιν ἀνδρὸς ἀκροᾶσθαι μὴ προσκυνήσαντος*, *who* or *if he does not prostrate himself.*—Xen. Mem. 1, 4, 8. *τὸ σῶμα συνήρμοσταί σοι, μικρὸν μέρος λαβόντι ἑκάστου.*—Demosth. *οὕτω δεῖ τὰς γνώμας ἔχειν, ὡς ἐὰν δέῃ, πλευστέον εἰς τὰς ναῦς ἐμβᾶσιν*, a participle, which in translating is better placed before the *verb* connected with it and joined by the *particle* '*and*;' *we must make up our minds to take to our ships, if necessary, and to sail.*

3. The *participle* of the *fut.* is particularly employed in sentences which we render by '*to*,' '*in order to*,' '*for to*,' '*that.*'

Examples : *Ταῦτα μαθὼν ὁ Κῦρος ἔπεμψε τὸν Γωβρύαν ἐποψόμενον*, *Cyrus having learned this, sent Gobryas to see :*—*Τὸν ἀδικοῦντα παρὰ τοὺς δικαστὰς ἄγειν δεῖ δίκην δώσοντα, that he may suffer a punishment :*—Demosth. *Τοὺς συμμάχους δεῖ σώζειν, καὶ τοὺς τοῦτο ποιήσοντας στρατιώτας ἐκπέμπειν*, here the *article*, according to § 124. *Obs.* 3, 1. stands with the indefinite object, *and to send soldiers to do it.*

4. By connecting this construction of the *part.* with that of the *pron. relative* and that of the *infin.*, and by making one *part.* even dependent upon another *part.* (in which case the *part.* are not to be joined by *καὶ*,) the Greek can entwine several propositions, one with the other, without creating any confusion.

Examples : *Ἐκεῖνα μόνον διεξῄει, ἃ τοὺς ἰδόντας ἠγεῖτο τεθνηκέναι*, we shall be obliged to say, *he related only that, of which he thought that those who had seen it were dead.* Demosth. Mid. 42. *τιμᾶτε αὐτῷ οὐκ ἐλάσσονος, ἢ ὅσον καταθεὶς παύσεται τῆς ὕβρεως, punish him with no less a fine than such as will, when he has paid it, abate his*

insolence. Il. σ. 372. τὸν δ' εὗρ' ἰδρώοντα, ἑλισσόμενον περὶ φύσας, where the first *part.* is more nearly determined by the latter. Comp. Eur. Suppl. 231. Iph. T. 714. (696.)

Obs. 1. The construction κατὰ σύνεσιν is not very rare with the *part.*, and that not only as to the *number* and *gender*, (for an example of this kind, see § 129, 3.) but also as to the *casus*; which occurs in consequence of the construction having undergone a change in the mind of the writer. Thus we meet with a *part.* in the *nom.* after, and sometimes before a *subst.* which stands in the *dat.*: Plat. Ap. 6. καὶ διαλεγόμενος αὐτῷ, ἔδοξέ μοι οὗτος ὁ ἀνήρ (i. e. ἐνόμιζον).—Thuc. 7, 42. καὶ τοῖς Συρακοσίοις κατάπληξις οὐκ ὀλίγη ἐγένετο—ὁρῶντες (i. e. κατεπλάγησαν); after an *accus.*; Eurip. Hec. 964. αἰδώς μ' ἔχει, ἐν τῷδε πότμῳ τυγχάνουσ', ἵν' εἰμὶ νῦν (i.e. αἰδοῦμαι); after a *gen.*: Herod. 4, 132. Δαρείου ἡ γνώμη ἦην—εἰκάζων (i.e. Δαρεῖος τὴν γνώμην εἶχε); the *dat.* after a *gen.*: Thuc. 1, 61. ἦν δὲ γνώμη τοῦ Ἀριστέως, τὸ μὲν μεθ' ἑαυτοῦ στρατόπεδον ἔχοντι, ἐπιτηρεῖν &c.

5. *Propositions*, which serve as a *completion* to the imperfect sense of some verbs, are frequently construed with *participles*, where we introduce the *propos.* by using the *conjunction*, *that*, or *to*, *for*, *of*. Such a *part.* considered as a *verb*, either has the same subject with the preceding *verb*, as in the other constructions with the participle, and consequently is in the *nomin.* or has a different subject and is therefore along with this subject, as the proximate or remote object of the preceding *verb*, in one of the oblique *cases*.

This construction, however, can only be employed, when the nature of the *part.* admits of it, i. e. when the meaning is to be conveyed that something is really in existence; quite independent of whatever notion the writer may have of it. (Objective.) If this is not the case, the *infin.* is used, which besides may be employed in some instances for the *part.*, but the reverse never takes place. Wherever the *part.* is used, the sentence can always be considered such as may be resolved by means of *since*, *because*, *such a one as*, &c. The difference between these two constructions may be easily understood by the following

Examples: φαίνομαι ὤν, *apparet me esse*, φαίνομαι εἶναι, *esse videor*; —μανθάνω ὤν, *I remark that I am*, μ. εἶναι, *I learn how to be*;—οὐ περιορῶ σε τοῦτο ποιήσαντα, *I shall not quietly overlook your having done so*, οὐ π. σε τοῦτο ποιῆσαι, *I shall not suffer that you do so*.

Hence, since there is no particular class of *verbs* which *as such* absolutely demand this construction with the *part.*, and since it depends entirely upon the meaning which is to be conveyed by the sentence which contains the *completion* to the imperfect sense of the preceding *verb*, we think it to be sufficient to point out merely the general nature of those *verbs*,

with which this construction with the *part.* is most readily combined. These are the verbs, denoting *perception* either by means of the *senses* or of the *mind;* those expressing the idea of any thing *being apparent* or *to be made apparent;* of *being filled with any thing, of letting to happen, of persevering, ceasing, beginning, acting wrongly,* &c.

a.) *Examples on the nomin.*—(here the proper subject may, as usual, be wanting,) Αἰσχύνομαι ταῦτα ποιῶν, or ποιήσας, *I am ashamed of doing this,* or *of having done this* (whilst αἰσχύνομαι ποιεῖν means, *I am ashamed to do this, yet hesitating about doing it*);— Μέμνησο ἄνθρωπος ὤν, *remember being a man, that thou art a man:*—Οὐ συνίεσαν μάτην πονοῦντες, *they did not perceive that they laboured in vain:*—Herod. 3, 1. Διαβεβλημένος οὐ μανθάνεις; *do you not understand that you are deceived?* Demosth. *Mid.* 18. Ἐν ᾗ γὰρ αὐτὸς εὐδαίμων ἤδει γεγονὼς πολιτείᾳ, *in which state* (i. e. the state in which) *he knew that he had been happy;*—(οἶδα γεγονώς, *I know that I am become;*—) Isocr. Σκοπούμενος εὕρισκον οὐδαμῶς ἂν ἄλλος τοῦτο διαπραξάμενος, *weighing it in my mind, I found that I could not accomplish it otherwise* (compare § 139, 5). Hence also in particular with *passives,* (arising from the following construction,) Ἐξελήλεγκται ἡμᾶς ἀπατῶν, *he has been convicted of imposing on us;* ἀπηγγέλθη ὁ Φίλιππος τὴν Ὄλυνθον πολιορκῶν, *it was reported that Philippus besieged Olynthus.* And the case is the same with the following expressions, which are construed in an analogous manner: δῆλος, φανερός εἰμι ποιῶν, &c. for which see § 151, I. 7.

b.) *Examples of the accus.*—Οἱ Πέρσαι διαμνημονεύουσι τὸν Κῦρον ἔχοντα φύσιν, *the Persians relate that Cyrus had,* literally, *they remembered him as one who had,* hence in the *pass.* Ὁ Κῦρος διαμνημονεύεται ἔχων, see the preceding construction:—Οἶδα συνοῖσον τῷ τὰ βέλτιστα εἰπόντι, *I know that it will be advantageous to him, who shall have given the best counsel,* from the *impersonal* expression συμφέρει, *it is expedient, profitable.*

c.) *Examples of the genitive and dative.*—Ἠσθόμην αὐτῶν οἰομένων εἶναι σοφωτάτων, *I perceive that they fancied themselves very wise,* σοφωτάτων for -ους, because of the *attraction* according to § 142, 2, 2.:—Οὐδέποτε μετεμέλησέ μοι σιγήσαντι, φθεγξαμένῳ δὲ πολλάκις (from μεταμέλει μοι, *I repent,*) *I never yet repented having been silent, but frequently that I had spoken,* a saying of Simonides:—Plato *de LL.* 857, 6. Οὐδὲν διαφέρει τῷ κλέπτοντι μέγα ἢ σμικρὸν ὠφελομένῳ, *it is of no consequence, makes no difference to the thief* (viz. when he under-

goes his punishment) *whether he has stolen much or little.* Thuc. 1, 118. ἐπερώτων τὸν θεὸν, εἰ (sc. αὐτοῖς) πολεμοῦσιν ἄμεινον ἔσται.

Obs. 2. With *verbs* construed with the *pronoun reflective,* as σύνοιδα ἐμαυτῷ, *I am conscious,* this *part.* may stand in two different *cases,* Σύνοιδα ἐμαυτῷ σοφὸς ὤν, Plato, and, Σαυτῷ συνῄδεις ἀδικοῦντι, Demosth.:—Ἑαυτὸν οὐδεὶς ὁμολογεῖ κακοῦργος ὤν, (*Gnom.*) might also have been κακοῦργον ὄντα.

Obs. 3. When ἀκούειν signifies to hear with one's own ears, it can only be construed with the *part.*: ἀκούω σου λέγοντος, *I hear you speak;* but ἀκούω σε λέγειν, *I hear* (from other people) *that you say.*—Γιγνώσκειν in the signif. *to determine, to resolve upon,* takes only the infin. along with it.

Obs. 4. The *participles* of *verbs,* on which a *nomin.* is dependent, as εἶναι, καλεῖσθαι, generally change this *nomin.* into the *casus* in which they are themselves; Ὑμῖν δὲ οὔσιν Ἀθηναίοις οὐ πρέπει, *it does not become you who are Athenians:*—Ἐπορεύοντο διὰ τῶν Μελινοφάγων καλουμένων Θρᾳκῶν (on resolving this sentence Θρᾷκες is the subject of καλεῖσθαι).

Obs. 5. The constructions of the *part.* become more complicated, when the proposition as an *infin.* is again dependent on a *verb,* so that the *part.* is *attracted;* Εἰρηται αὐτοῖς ἁπαντᾷν ἐνθάδε βουλευσομένοις, *they have been summoned to meet here to deliberate,* Aristoph. *Lys.* 13., here the *dat.* is used, on account of αὐτοῖς, instead of the *accus.* before the *infin.* ἁπαντᾷν, but ἁπαντῶσι βουλευσόμενοι is to be explained by Text 3.—Xenoph. *Mem.* 1, 1, 9. (compare above § 142. *Obs.* 2.) Ἃ τοῖς ἀνθρώποις ἔδωκαν οἱ θεοὶ μαθοῦσι διακρίνειν, *what the gods permitted men to decide from their own knowledge.* Here μαθοῦσι does not belong directly to ἀνθρώποις, but to διακρίνειν: it is, however, in the *dat.*, because of ἀνθρώποις.

Obs. 6. The *participles* are frequently combined with *particles.* Thus when the *part.* precedes the other *verb,* there is sometimes οὕτως, ἔπειτα, or εἶτα, inserted between the two for the sake of emphasis; Demosth. *Mid.* 20. Ἔχρῆν αὐτὸν, τὰ ὄντα ἀναλίσκοντα, ὥσπερ ἐγὼ, οὕτω μὲ ἀφαιρεῖσθαι τὴν νίκην, *by expending his own (fortune) like me, he thus* (i. e. *by this expenditure*) *must snatch the victory from me:*—Xenoph. *Hier.* 7, 9. Ὅταν οἱ ἄνθρωποι εὐεργετεῖσθαι πρός τινος ἡγησάμενοι, ἔπειτα τοῦτον ἀνὰ στόμα ἔχωσιν ἐπαινοῦντες, *when men, who think that they have received benefits from one, afterwards,* (i. e. in consequence of this conviction,) *continually* (*have him in their mouth praising,*) *load him with their praises:*—*Anab.* 1, 2, 25. Οὐ δυνάμενοι εὑρεῖν τὰς ὁδοὺς, εἶτα πλανώμενοι ἀπώλοντο, *unable to find the road, they went astray and perished.* See below § 149 about the *particles* ἔπειτα and εἶτα; about μεταξὺ see § 150.—Ὅμως is similarly used, and is often in an immediate connexion with the *part.* Comp. Reisig. Enarr. *ad Soph. Œd. Col.* 659. Prepositions like μετὰ ταῦτα, διὰ τοῦτο, ἐκ τούτου, occur in a similar manner in connexion with *part.* See Kruger *de auth. et integr. Anab.* Xen. p. 55.—Ἅτε, οἷα or οἷον are often construed with *part.* when they contain any reason based upon any actual occurrence, (*objective reason,*) *ex. gr.* οἱ δὲ, ἅτε ὁμόθεν διώκοντες, ἥρουν πολλούς. But whenever any reason or cause is quoted as existing merely in the mind and idea of an individual, (*subjective reason,*) or whenever the idea of mere *appearance* (quasi) is to be expressed, the particles ὡς or ὥσπερ are put before the *participles; ex. gr.* λέγουσιν ἡμᾶς ὡς ὀλωλότας. παρεσκευάζοντο ὡς πολεμήσοντες. Comp. besides in § 145. *Obs.* 5.—Whenever the *part.* convey the idea of *limitation,* the particles καίπερ or καὶ (poet. περ encl.) are added.

Obs. 7. A relation of time properly is the basis of all construction with the *participle.* Whatever may be the connexion of the action of the *participle* with the other action, it is almost always conceived as co-existing, or anterior, or posterior,

and stated accordingly in the requisite *tense*. But there is frequently another view of the matter possible, than that with which we are familiar, and thus it happens that we often find in books the *part. aor.*, where we expected the *part. pres.* and *vice versâ*. For instance in Homer's Ὡς εἰπὼν ὥτρυνε μένος καὶ θυμὸν ἑκάστου, we expect the *pres.* λέγων: for, whilst he is speaking thus, the commander by his speeches encourages his soldiers, but he must already have said something affecting, since they are affected. Hence we have also in Xenoph. *Mem.* 3, 6, 2. Τοιάδε λέξας κατέσχεν αὐτόν.—The *part. pres.* may be used when both actions have a *duration*, and are *continually repeated*; Xenoph. *Mem.* 1, 2, 61. (speaking of *Socrates*,) Βελτίους γὰρ ποιῶν τοὺς σωγγιγνομένους ἀπέπεμπεν. Here ποιήσας would refer to a thing which happened but *once*, but the meaning is, *he* (*constantly, every time*,) *rendered those more happy who came to him, and then dismissed them.*—The *part. pres.* is also used for *several actions necessarily connected and almost co-existing with the following action*, as *to go, run, lead, bring*; Οἴκαδ' ἰὼν Μυρμιδόνεσσιν ἄνασσε, *Il.* α. 179, *go home and rule*, στῆ δὲ θέων, *Il.* ρ. 707, *he ran and placed himself*, ἔγχος ἔστησε φέρων πρὸς κίονα. *Od.* α. 127, *he carried the spear and placed it against the pillar*, Καί με καθίζει ἄγων, Plato *Charm.* 2, *he leads and places me*, Herod. 8, 118, Τοὺς δὲ προσκυνέοντας ἐκπηδέειν, because prostration is conceived as inseparable from leaving the king. Other instances are to be explained by a peculiar signification of the *aorist*, by which it expresses the *beginning* of any action. Thus στρατηγήσας, βασιλεύσας, ἄρξας ἐποίει means: as *strategos, king, archon*, &c. but literally: *having been made strategos, king*, &c. Comp. Kruger *de auth.* p. 8.—Lastly, it is not very unusual to add to an *aor.* a *part.* of the *aor.*, containing an action which takes place at the same time with that expressed by the first *aor.* In this case the *part.* may be explained by its being changed into the *indic.* of the same tense and by its being connected by means of καί. See Herm. *ad Vig. not.* 224. and in the *Obs.* below on λανθάνειν. There are other deviations, which we leave to the individual observation of the learner.

Obs. 8. Sometimes the principal *verb* is construed in a *part.* which is made dependent on another *verb*, and thus supplies the place of the *adverb*. See Greg. Cor. in Att. § 36. Heind. *ad Plat. Gorg.* 86. The following in particular are such collateral *verbs*:

Τυγχάνειν, and with poets κυρεῖν (*to happen, come to pass*); Ὡς δὲ ἦλθον, ἔτυχεν ἀπιών, *he just went away when I came.*

Λανθάνειν, (*to be concealed*,) Ταῦτα ποιήσας ἔλαθεν ὑπεκφυγών, *this done he escaped privately*, or in reference to the subject itself, Τὸ φονέα λανθάνει βόσκων, *he unconsciously supports his murderer* (*he does not know that he is supporting*); Ἔλαθε πεσών, *he fell unawares.* According to a very common anomaly, the *aor.* of the *part.* is used merely because the *verb* itself is an *aor.*; thus we have also λάθε βιώσας, *live unperceived.*

φθάνειν, (*to do any thing previously to another*,) Ἔφθην ἀφελών, *I took it away shortly before* (see also § 150).

διατελεῖν, (*to continue, persevere*,) Διατελεῖ παρών, *he is continually there.* It is the same with διάγειν and διαγίγνεσθαι.

χαίρειν, (*to be delighted*,) Χαίρουσιν ἐπαινοῦντες, *they gladly praise* (*take pleasure in praising*).

οἴχομαι in a similar manner serves for circumlocutions, where the principal idea is then expressed by the *part.*; *ex. gr.* ᾤχετο φεύγων, ἀπιών, *he fled in great haste*; οἴχεται θανών. Comp. a similar instance with the *infin.* and ἐθέλω in § 150.

Obs. 9. About the *part.* ἔχων, (*ex. gr.* in τί ληρεῖς ἔχων;) φέρων, τί παθὼν and τί μαθών, see § 150. For the circumlocution with ἔχειν see *ibid.*

§ 145.—*Casus Absoluti.*

1. In the instances hitherto enumerated, the *part.* was dependent on one of the *nouns* belonging to the principal *verb*, and was therefore construed in the same *case* as that *noun*. But if a new object is introduced as subject, it is construed in the same *case* with the *part.*, which *case* is independent of the principal *verb;* whence this construction is called *casus absoluti.*

2. The *casus*, in which such words stand, commonly is the *gen.*, and these

genitivi absoluti

are the same as what are called in Latin *ablativi consequentiæ.* Their original signif. refers to *time*, the *gen.* denoting the *time* according to § 132, 6, 4., and just as νυκτὸς means *by night*, so does Ἐμοῦ καθεύδοντος ταῦτα ἐγένετο, *this happened when I slept* (*at the time when I was sleeping*): — Πάντων οὖν σιωπώντων εἶπε τοιάδε:—Μετὰ ταῦτα κυμαίνοντος ἤδη τοῦ Πελοποννησιακοῦ πολέμου ἔπεισε τὸν δῆμον, Κερκυραίοις ἀποστεῖλαι βοήθειαν. When this *time* is denoted by an *historical person*, the *gen.* often is attended by the *prep.* ἐπὶ, *ex. gr.* Ἐπὶ Κύρου βασιλεύοντος, (*Cyro regnante,*) *in the reign of Cyrus.* Hence ἐπὶ generally is considered as omitted, when the question is of *time* (see *Obs.* 2).

3. But this construction serves also for any other connexion by means of *when, as, because, whilst,* &c. For instance, Ἐπικειμένων δὲ τῶν πολεμίων τῇ πόλει, λιμὸς ἥπτετο τῶν Ῥωμαίων, *when the enemy assailed the city, famine attacked the Romans;* Τεθνηκότος τοῦ βασιλέως τῷ υἱῷ αὐτοῦ ἐνέτυχε, *the king being dead,* (*as the king was dead,*) *he addressed himself to his son;* Θεοῦ διδόντος, οὐδὲν ἰσχύει χθόνος, *when a god grants* (a favour), *envy is powerless;* Τούτων οὕτως ἐχόντων, βέλτιον ἔσται περιμένειν, *things being so,* (*as things are, in these circumstances,*) *it will be best to wait.*

4. When the *noun* is sufficiently obvious from what was stated before, the *part.* may be construed alone in the *gen.;* Παρόντα τὸν ἡγεμόνα ᾔδοῦντο, ἀπόντος δὲ ἠσέλγαινον, where the αὐτοῦ belonging to ἀπόντος is omitted, '*but when he was absent.*' —Any *verb* used *impersonally*, i. e. *without its subject being expressed,* is construed in this connexion with a *participle in casu absoluto.* See *Obs.* 6 and 7.

5. *Dativi absoluti* are used, partly to denote *time, Xenoph.*

Hell. 3, 2, 18.—Περιϊόντι τῷ ἐνιαυτῷ πάλιν φαίνουσι φρουρὰν ἐπὶ τὴν Ἦλιν, *the year drawing to its close, they again called out part of the army against Elis;* partly in locutions derived from the *dativus instrumenti*, as, for instance, *Xenoph. Ages.* 1. Ἔτι καὶ νῦν τοῖς προγόνοις ὀνομαζομένοις ἀπομνημονεύεται ὁποστὸς ἀφ' Ἡρακλέους ἐγένετο, *naming his forefathers.*

6. For the *datives* in βουλομένῳ, &c. with the verb εἶναι see § 133. *Obs.* 4.

Obs. 1. Strictly speaking, there are no *casus absoluti* but the *nomin. absoluti;* for, as the *nomin.* can only be the *subject* or *predicate* with respect to the *verb*, it follows that, when such *nomin.* are neither *subject* nor *predicate* to the *verb*, close to which they are, they must stand alone (*absolute*) for themselves. But this can happen barely through an interruption of the chain of thought, and all *nomin. absoluti* are, therefore, more or less belonging to the *anacoluthons* (see § 151, II). The practice in this respect is not steady, and isolated instances are easily explained, Xenoph. *Hell.* 2, 3, 54. Ἐκεῖνοι δὲ (οἱ ἕνδεκα) εἰσελθόντες σὺν τοῖς ὑπηρέταις, ἡγουμένου αὐτῶν Σατύρου, εἶπεν ὁ Κριτίας (where this construction is preferred on account of the *gen.* which immediately follow). Such constructions, bearing the stamp of unconstraint and energy, impart a peculiar charm to poetry, as in Homer, ὁ δ' ἀγλαΐηφι πεποιθὼς, Ῥίμφα ἒ γοῦνα φέρει μετά τ' ἤθεα καὶ νομὸν ἵππων.

Obs. 2. The three other *cases* never can be *casus absoluti* in this sense; in the instances quoted above, they rather are only remote objects and relations of the *verb* to which they are annexed. We have seen above, § 130, that the oblique *cases* may in some combinations stand instead of *prepositions* with the *case* of the *prep.;* not that such a *prep.* is omitted, but the termination of the *casus* acts the part of a *prep.;* νυκτὸς, ἡμέρας. Now such *gen.* have the same relation in sentences, like Κύρου βασιλεύοντος, ἐμοῦ παρόντος. And just as other forms denoting *time* were extended to express causal relations and others, these *gen.* were employed for any relation, which is expressed in English by *as, when, whilst,* &c. which properly are also *adverbs of time.* Hence it was very natural to add in some particular instances, when the relation of *time* was to be more strongly stated, the *prep.* ἐπί: Ἐπὶ Κύρου βασιλεύοντος.

Obs. 3. But the common character of all these constructions is that the *participle* is not a modification of the *noun*, but an essential constituent of the thought, and that the *verb* in this shape forms with its subject a complete proposition, which we express by the abstract *noun* of the *verb*, '*in the reign of Cyrus*,'—'*in my presence.*' —The case is the same with the *datives*, which, though they should not be called *casus absoluti*, yet agree in this essential respect with these *gen.* &c.: Τοῦτο ἐστί σοι ἡδομένῳ, does not mean *that serves you, who are rejoiced*, or *when you are rejoiced*, but *that serves to rejoice, delight you;* and περιϊόντι ἐνιαυτῷ, not *this happened in the year, when it ended*, but *at the end of the year.*

Obs. 4. An additional modification or determination is sometimes expressed by *absolute accus.* or *absolute nomin.* Herod. 2, 41. Τοὺς βοῦς θάπτουσι, τὰ κέρατα ὑπερέχοντα, (*so that the horns project,*) 133, Ἵνα οἱ (*to him*) δυώδεκα ἔτεα ἀντὶ ἓξ ἐτέων γένηται, αἱ νύκτες ἡμέραι ποιεύμεναι (*the nights being converted into days*). On comparing such instances, we find that there is here properly a partial *apposition;* for ἡμέραι is in the *nomin.* on account of γένηται, and κέρατα is to be considered as *accus.* because of θάπτουσι.

Obs. 5. When a motive is presumed in another individual's mind, which influences him, the usual construction is the *conjunction* ὡς, (*since,*) or ὥσπερ, (*as if,*) and

absolute accus. or *absolute gen.* To catch the right meaning of this short proposition, we must always insert a sentence in the translation; Ἐσιώπα, ὡς πάντας εἰδότας, or πάντων εἰδότων, *he was silent since (he thought) all knew*, &c.; Οἱ πατέρες εἴργουσι τοὺς υἱεῖς ἀπὸ τῶν πονηρῶν ἀνθρώπων, ὡς τὴν τούτων ὁμιλίαν διάλυσιν οὖσαν ἀρετῆς, *parents keep their children from wicked men, since (they are convinced) intercourse with them is destructive of virtue;* Plato *Phæd.* Ἐπικελεύει μουσικὴν ποιεῖν, ὡς φιλοσοφίας μεγίστης οὔσης μουσικῆς:—Xen. *Men.* 2, 3, 3. Τῶν ἀδελφῶν ἀμελοῦσιν, ὥσπερ ἐκ τούτων οὐ γιγνομένους φίλους, *as if no friends were to be made of them.*

Obs. 6. Any real *impersonal verb*, i. e. of those which have only a mysterious subject, (§ 129, 9, 10.) becomes, as *casus absolutus*, the *gen. sing.* of the *part.*; Σαλπίζοντος, *as* (the trumpeter) *sounded the trumpet*, ὕοντος πολλῷ, (from ὕει πολλῷ, viz. ὄμβρῳ,) *as it rained much*, Xenoph.

Obs. 7. Those *impersonal verbs*, or *impersonal* constructions, where the proposition dependent on such a *verb* (commonly an *infin.* or a sentence with ὅτι, and the like,) is properly the actual subject of the *verb*, (§ 129, 11.) are treated as *casus absoluti* in two different ways:—

1.) When it is a mere relation of *time*, it is the *gen.* This happens chiefly with *pass. verbs*, denoting *to say, announce, declare*, and then in the *gen. pl.*, (where τῶνδε of τάδε may be mentally supplied;) Ὁ Περικλῆς ᾤχετο ἐπὶ Καύνου, ἐσαγγελθέντων ὅτι Φοίνισσαι νῆες ἐπιπλέουσιν, *as it had been announced*, (ἐσηγγέλθη,) *Thuc.* 1, 116.

2.) In any other combination we have the *accus. neut.*, Εἰρημένον αὐτοῖς παρεῖναι, οὐχ ἥκουσι, *they do not come, though they have been told* (εἴρηται) *to be present*, and this is the case with all *verbs* commonly called *impersonal;* Διὰ τί μένεις, ἐξὸν ἀπιέναι; *why do you stay when you are at liberty* (it is allowed to you) *to go?* (ἔξεστιν;) Ἄπειμι πάλιν, ἐκείνῳ δοκοῦν, (viz. ἐμὲ ἀπιέναι,) *I shall go back, because it seems good to him* (δοκεῖ). Plato *Phæd.* 28. Δὶς καὶ τρὶς τὰ αὐτὰ εἴρηκεν, ὡς οὐ πάνυ εὐπορῶν—ἢ ἴσως οὐδὲν αὐτῷ μέλον τοῦ τοιούτου. Hence it happens that the *part.* τυχὸν (from ἔτυχεν, *it happened*,) is used as *adverb*, properly *since it so happened, by chance*, and consequently also *perhaps.* Even the *adj.* δυνατὸν (with the *part.* ὂν omitted) is used thus, Plato *Rep.* 7. p. 519, d. Ποιήσομεν χεῖρον ζῆν, δυνατὸν αὐτοῖς ἄμεινον (viz. ζῆν), *we will contrive that they shall live worse, while they might have lived better.* Herm. *ad Viger.* n. 214.

§ 146.—*Of the Particles.*

1. *Adverbs* partly have, like the *adj.* which they resemble, the *noun*, to which they refer in a particular case, Ἀξίως ἡμῶν πολεμήσομεν (*we will carry on the war in a manner worthy of ourselves*). They do the same in the *compar.* and *superl.;* Μάλιστα πάντων, *most of all;* Οἱ πένητες τῶν εὐδαιμόνων μᾶλλον δύνανται ἐσθίειν τε καὶ καθεύδειν, (*better than the rich,*) see § 132, 5, 4.

2. *Prepositions* properly are *adv.* having a constant reference to a *noun*, (while with *adverbs* this is only partially the case,) and merely denoting *a certain relation without any other power or energy.* Thus we have *particles*, which sometimes are mere *adverbs*, and sometimes real *prepositions.* For instance,

ὁμοῦ and ἅμα both signify *together* as *adverbs;* but they frequently are construed with the *dative,* (like the kindred *prep.* σὺν,) and they then, as *prep.,* signify *together with.* Others, and especially the *adverbs* of *time* and *place,* govern the *gen.;* ἐγγὺς, *near,* ἐγγύς τινος, *close by one;* χωρὶς, *apart, separately,* χωρίς τινος, *except one;* δίχα, *doubly, apart,* δίχα τινὸς, *apart from,* i. e. *without;* εὐθὺ, *straight-forward,* εὐθύ τινος, *in the way to meet one,* Lat. *obviam,* (see § 117, 1.) &c. There is a great difference between the *particle* ὡς, 1.) when *adverb* and *conjunction* signifying *that, as,* &c. of which see § 149; and 2.) when a *prep.* signifying *to* in answer to the question *whither?* but referring constantly to persons [1], Εἰσῆλθεν ὡς ἐμὲ, *he came in to me,* ἀνήχθησαν ὡς τὸν βασιλέα, *they went* (*journeyed*) *to the king.*

3. There are *adverbs* referring to *verbs,* and whole propositions, which serve to connect two sentences, especially the *relative;* Παρέσομαι ὁπότε κελεύσεις, *I shall be there, whenever you bid me.* This is the origin of *conjunctions;* for the construction of which with regard to the different moods of the *verb,* see § 139.

Obs. 1. Ἄχρι and μέχρι properly signify *at once, at a continuance, without interruption;* in connexion with a *verb,* '*as far as, until,*' in connexion with a *gen.* '*continually up to,*' or simply '*until.*'—Πλὴν means *except,* and may be connected with a proposition, πλὴν εἰ, *except if;* but it also takes the *gen.:* Πλὴν πάνυ ὀλίγων, *with the exception of very few.*

Obs. 2. Strictly speaking, those *particles* only, which commonly are used alone, and without any reference, should be called *adverbs;* those, which usually are construed with a particular *case* of the *noun, prepositions;* and those, which generally connect whole propositions, *conjunctions.* Thus, for instance, ἄνευ and ἄτερ, *without,* ἐνώπιον, *before,* (in later authors,) and χάριν, *on account of,* (the latter of which, like the Latin *gratiâ,* almost always comes after the *gen.,* as well as ἕνεκα,) and others, are real *prepositions* governing the *gen.* It is true that χάριν properly is a *subst.*[2] as well as δίκην, *in the manner of,* Lat. '*instar*' (δίκην ποταμῶν, and the like); such words are not *adverbial subst.,* but rather *subst.* which are become *prep.* Those mentioned above never occur without the *case* of a *noun,* and therefore are still more justly called *prepositions,* than some of the single words thus named, which sometimes are employed *adverbially* without governing any *case* (§ 147. *Obs.* 8).

4. Some *adverbs* serve at the same time as *adj.:* Πλησίον

[1] Modern critics make it evident that, whenever passages occur in good writers, in which ὡς does not refer to *persons,* they are probably corrupt; εἰς is the correct reading in such instances. The *particle* ὡς, however, is not one of the old *prep.* strictly so called, which are stated in the following *Section;* it does not make any compound *verb:* see § 115, 2.

[2] Hence poets also say ἐμὴν, σὴν χάριν, (*for my sake, your sake,*) instead of ἐμοῦ, σοῦ χάριν.

ἐστὶ, σῖγά ἐστι, *he is near, he is silent* (see § 129. *Obs.* 7). That *particles* by being construed with the *article* become *nouns*, has been noticed above, § 125, 6, 7.

§ 147.—*Of the Prepositions.*

1. Besides those mentioned in the preceding *Section*, the following are the old *prep.* expressive of *locality* in general, with their cases:

ἀντὶ, ἀπὸ, ἐξ, (ἐκ,) πρὸ govern the *gen.*
ἐν, σὺν, the *dat.*
ἀνὰ, εἰς [1], the *accus.*
διὰ, κατὰ, ὑπὲρ, the *gen.* and *accus.*
ἀμφὶ, ἐπὶ, μετὰ, παρὰ, περὶ, πρὸς, ὑπὸ, the *gen. dative* and *accus.*

2. Those, which govern different *cases*, generally have the *accus.* to the question *whither?* and the *dat.* to the question *where?* The *gen.* suits most significations, but chiefly conveys the idea of a removal (*from off, out*).

Obs. 1. The simplest and easiest of the above *prepositions*, in point of signif. are

ἀπὸ, *from, of,* ἐξ, *out of, from,*
εἰς, *in, into,* to the question *whither,*
ἐν, *in,* to the question *where,*
πρὸ, *before,* σὺν, *with,*

for though they have many collateral meanings, these, with the exception of a few peculiarities, are easily deduced from the radical signif.: as when ἐξ denotes a *cause*, and may be rendered *because of*, ἐκ τούτου, *on that account*, or when it merely denotes a *succession of time*, Νῦν γελῶμεν ἐκ τῶν πρόσθεν δακρύων: again when εἰς, like the Latin *in*, denotes *towards, against*, or when it simply means *with respect to*, Τῶν εἰς πόλεμον ἐπιστήμων ἐστίν: lastly, when πρὸ is the Latin *pro, for*, (but only in the sense of *protection* or *advantage*,) Διακινδυνεύειν πρὸ τοῦ βασιλέως. *Cyrop.* 4, 5, 44. Οὐκ ἀρκέσω πράττων πρὸ ὑμῶν, ὅ, τι ἂν δέῃ, *I shall not be able to do what is needful for you,—for your advantage.* Compare προύργου, § 115. *Obs.* 4. See below *Obs.* 5. very particular signif. of εἰς.

Obs. 2. The signif. of the following *prepositions* must be more particularly remembered:—

ἀνὰ is originally *up*, (compare ἄνω, and the compounds,) and in this sense it is also construed with the *dative* by the poets (*Il. a.* 15. *Od.* λ. 128). But the most usual signif. in prose is *in, on, through*, both in point of *time* and *place*; Ἀνὰ πᾶσαν τὴν γῆν, *all over the country*; Ἡ φήμη ἦλθεν ἀνὰ τὴν πόλιν, *the report spread through the city*; Οἱ ἀνὰ τὸ πεδίον, *those in the open fields*; Ἀνὰ πᾶσαν τὴν ἡμέραν, *the whole day through.* But when there is no article, and πᾶς consequently is tant-amount to ἕκαστος, (§ 127, 6.) it refers to a *number of days, years*, &c.: ἀνὰ πᾶσαν ἡμέραν, *daily, every day*; *Cyrop.* 1, 2, 8. ἀνὰ πᾶν ἔτος, *every year*, Herod. 5, 114.

ἀντὶ, as a single *prep.*, has lost its original meaning of *towards, against*, (see

[1] See about the *prep.* ὡς, § 146, 2.

Obs. 10. about *compounds*,) and most commonly signifies *instead of, for*, in the sense of *exchanging, bartering, buying, valuing*, &c.

διὰ τοῦ, *through*, in point of *space* and of *ways* and *means*;—διὰ τὸν, *on account of*, Διὰ Λακεδαιμονίους ἔφυγον, *they were driven into exile on account of the Lacedæmonians*; Διὰ σὲ ἦλθον, *I came for your sake*; but also *through* as a cause, Διὰ τοὺς θεοὺς εὖ πράττω, *through the gods I am doing well, I am well off*.

μετὰ τὸν, *after*, Lat. *post*;—μετὰ τοῦ, *with*;—μετὰ τῷ, only with poets *among*, Lat. *inter*.

ἀμφὶ and περὶ τὸν, *about*, to both questions *where* and *whither*, for the *dat.* to the question *where* is rather uncommon. Hence they denote any approximation; Ἀμφὶ τὰ ὄρη ἐγένετο, *he was about the mountain*; and ἀμφὶ or περί τι or τινὰ ἔχειν or εἶναι mean *to belong to something, to be busy about something*, &c. (§ 150, ἔχειν) : — περὶ τῷ conveys the idea of *care*, and is used with the verbs *to fear, contend, to be easy*, &c.: —ἀμφὶ and περὶ τοῦ mean *of*, Lat. *de, to talk about something*; further φοβεῖσθαι, φιλονεικεῖν περί τινος, and the like. But ἀμφὶ is less frequently used in this sense than περί.

ὑπὲρ τὸν, *over, beyond*, Lat. *supra, ultra*:—ὑπὲρ τοῦ, *over, above*. Hence the latter also conveys the idea of *for*, chiefly in the sense of *protection, defence*, or *care*, &c. πράττειν, εἰπεῖν ὑπὲρ τοῦ κοινοῦ, *to act, speak for the public welfare*; ἀποθανεῖν ὑπὲρ τοῦ φίλου, *to die for one's friend*.

Obs. 3. That the *gen.* preferably conveys the idea of *proceding from* is particularly evident from these three *prep.* παρὰ, πρὸς, ὑπό.—With the *accus.* and *dat.* they retain their principal signif., but with the *gen.* they are mostly to be rendered *of* or *from*. The following particulars must be remembered about them, viz.

παρὰ τὸν, *to, towards*; but to the question *where, near, close by*. It is also the Latin *præter, besides*; Ἔχειν ὄψον παρὰ τὸν ἄρτον, *to have vegetables besides bread*; Ἐπόνει παρὰ τοὺς ἄλλους, *he performed more labour than the others*; Ταῦτά ἐστι παρὰ τοὺς τῶν θεῶν θεσμοὺς, *that is against the divine laws, against the order of things established by the gods*; Παρὰ δόξαν, *beyond expectation* (Lat. *præter opinionem*) :— Παρὰ τῷ is merely *near*;—παρὰ τοῦ is *from* with the *verbs* '*to come, bring, receive, learn*,' &c. and sometimes with the *pass.* (§ 134, 3.)

πρὸς, *to, near*, has preferably the *accus.* to the question *whither*, and the *dat.* to the question *where*: πρὸς τὸν is *towards* in both senses;—πρὸς τοῦ, *from, by*, with the *verbs* '*to hear, to be praised* or *blamed*,' and frequently with the *pass.* (§ 134, 3.)— It is also used in the form of asseverations; Πρὸς τῶν θεῶν, *by the gods!*

ὑπὸ τὸν, *under* (with motion);— ὑπὸ τῷ, *close under*;—ὑπὸ τοῦ, *from, under, by*, most commonly with the *pass.* (§ 134, 2.) but likewise with *act.* having a *pass.* signif., as πάσχειν itself, and *ex. gr.* θανεῖν ὑπό τινος, *to meet one's death by one*;—μαθεῖν ὑπ' ἀνάγκης, *to be taught by necessity*; Demosth. *Cherson.* 94. Ἂν δ' ὑπὸ τῶν πνευμάτων μὴ δυνώμεθα, *prevented by the winds*. Even actions can thus assume a *pass.* form; Ἐποίησε τοῦτο ὑπὸ δέους, *he did it out of fear*;—ὑπ' ἀρετῆς πράττειν τι, Herod. 8, 1. or if the *pass.* state of the object is uppermost in the mind, Soph. *Philoct.* 1117. οὐδέ γε δόλος ἔσχ' ὑπὸ χειρὸς ἐμᾶς (the same with σύγε ἐσχέθης δόλῳ).—And even with the *gen.* ὑπὸ sometimes retains its principal signif. *under*, ὑπὸ ποδῶν, Plato *Protag.* 321.

Obs. 4. The *prep.* ἐπὶ and κατὰ require the most careful attention:

ἐπὶ chiefly signifies *on*, to the question *where?* commonly with the *gen.*, sometimes also with the *dat.*, ἐφ' ἵππου ὀχεῖσθαι, and, Κῦρος ἐφ' ἵππῳ ἐπορεύετο: to the question *whither*, with the *accus.* Ἐπὶ λόφον τινὰ καταφεύγει, *he flies on a hill*. But at the same time its signif. becomes more general, and it may be used for *near, into*, and to the question *whither*, for *to, towards*, whenever the context suggests this meaning; and with the *accus.* in particular it denotes the direction *to*, and *towards*. Instances will occur to the learner in his readings. We will only observe

that the *gen.* is also used to the question *whither* in the sense of *to*:—Ἐπορεύοντο ἐπὶ Σάρδεων:—Ἀνήγοντο (*they sailed*) ἐπὶ τῆς Χίου:—Ἀπέπλευσεν ἐπ' οἴκου:—ἐπὶ τῷ frequently fixes the *time* by some *contemporary circumstance*, and more especially by a *contemporary person*;—ἐφ' ἡμῶν, *in our time*, (compare above § 145, 2.) ἐπὶ τῶν ἡμετέρων προγόνων:—ἐπὶ τῷ, in point of *situation*, denotes *close by*; ἐπὶ τῇ τάφρῳ, *on the brink of the grave*; Πύργους ἐπὶ τῷ ποταμῷ οἰκοδομεῖ. Like πρὸς it denotes *to, in addition to*; Ἐπὶ πᾶσι τούτοις πληγὰς ἐνέτεινέ μοι. Very often it means *purpose, condition*; παρασκευάζεσθαι ἐπί τινι, *to prepare for something*; Ἐπ' ἐπαίνῳ πάντα πόνον ὑπεδύετο:—Ἐπὶ τούτοις εἰρήνην ἐποιήσαντο, *on those conditions they made peace* (compare below § 150. ἐφ' ᾧ). Lastly, ἐπὶ τῷ expresses *power* in such phrases as ἐφ' ἡμῖν ἐστι, *it rests with us*. See examples § 129, 1. § 142, 3. The *accus.* too often denotes *purpose*, but mostly with this difference, ἐλθεῖν ἐπὶ τούτῳ, *to effect it*, ἐλθεῖν ἐπὶ τοῦτο, *to fetch it*.

κατά. The principal meaning of this *prep.*, as appears from the comparison of κάτω and its compounds, is *motion from above downwards*, with the *gen. down from*; Κατὰ τῶν πετρῶν ῥίπτειν τινά, *to throw one down from the rocks*; Ἤλλοντο κατὰ τοῦ τείχους. It is also *under* in connexions like ἀφανίζεσθαι κατὰ τῆς θαλάσσης, (*to sink under*,) Herod. 7, 6. Κατὰ τοῦ, however, occurs more frequently in the signif. of *against*, chiefly with the *verbs* '*to speak, think*,' and the like; εἰπεῖν τὸ ἀληθὲς κατά τινος, *to speak the truth against one, give true evidence*. It is less rarely used in the sense of *praising*, Ἔπαινος κατὰ τοῦ ὄνου, Plato *Phædr.* 260.

κατὰ τὸν denotes any *locality* in general, when the particulars of the situation are not to be, or cannot be, attended to, or when they are sufficiently known; κατὰ γῆν καὶ κατὰ θάλατταν, *by land and by sea*; οἱ κατὰ τὴν Ἀσίαν ὑπὸ βασιλεῖ ὄντες, *those who are in Asia under the king*. Hence, in general, *time, place*, and *circumstances*, which are obvious, are denoted by κατά, Οἰκοῦσι κατὰ κώμας, *they dwell in villages*, Lat. *vicatim*; Ἐσκήνουν κατὰ τάξεις, *they were encamped in battle-array*; hence κατὰ δύο, *two by two*; Ταῦτα μὲν ἐγένετο κατὰ τὴν νόσον, *this happened during the illness*; Κατὰ ταύτην τὴν διαφορὰν ὄντων Λακεδαιμονίων πρὸς Ἀθηναίους, *during the dispute of the Lacedæmonians with the Athenians*; Αἱ κατὰ τὸ σῶμα ἡδοναί, *the pleasures of the body*; Κατὰ πάντα τετρύχωνται, *they are in every respect worn out*, and many other relations of this kind. Κατὰ frequently is the Latin '*secundum*,' *according to*, Κατὰ τοῦτον τὸν λόγον ἄμεινόν ἐστιν ὧδε, *according to this statement it is better thus*; Κατὰ Πλάτωνα, *according to Plato*, i. e. *as Plato says*: Κατὰ τὴν κάθετον, *perpendicularly*; Ποιήσω κατὰ τὰ τοῦ βασιλέως γράμματα, *I shall act according to the king's letter*; Δέομαι αὐτοῦ κατὰ πάντα τρόπον, *I want him every way, need his assistance in any way*.

Obs. 5. The *prep.* εἰς referring to *persons* signifies *to*, but always meaning the *person's dwelling*, Hom. εἰς Ἀγαμέμνονα, *to Agamemnon, to his tent*; καλέει τέ μιν εἷς ἕ ἕκαστος, *every one invites him to his house*; Lysias, Εἰσελθὼν εἰς τὸν πατέρα τὸν ἐμὸν, *coming to my father's house*. Εἰς with the elliptical *gen.* (§ 132. *Obs.* 9.) means more generally, *into the house of Alcibiades*, &c.

Obs. 6. The *prep.* ἐν is also used by the Dorians instead of εἰς, with the *accus.* (Pind. *Pyth.* 2, 21. 5, 50. See Greg. Cor. *Dor.* 159, with the *Notes*.)—See about ἀπὸ employed seemingly for ἐν, § 151. I. 8.

Obs. 7. We shall see below, § 151. III. 1, 6, that *prep.* are sometimes separated from their *cases* by an intercalation. Sometimes the object of a *prep.* seems to be wanting, when a reference has taken its place; Soph. *Philoct.* 469. πρὸς πατρὸς, πρὸς εἴ τί σοί ἐστιν φίλον, where εἴ τι (according to § 149. εἰ,) is used for ὅτι, and the requisite *gen.* to πρὸς (παντὸς) is wanting, *by the father*, (*I implore thee*,) *by—if any thing be dear to thee*, i. e. *by all which is dear to thee*.

Obs. 8. And sometimes the object is not expressed, because it would be repeating

what had gone before ; most languages then make an *adverb* of the *prep.* (*wherein, therein*, &c.) and if the *prep.* itself is used, it is only *adverbially.* In prose this is done in Greek only with the *prep.* πρὸς, *ex. gr.* καὶ πρὸς, πρὸς δὲ, *and besides*, &c., and by the Ionians and later writers also with μετά : μετὰ δὲ, *but afterwards.* But poets have also παρὰ, *along with it*, ἐν, *within*, and the like, and the *prep.* περὶ or πέρι, frequently is with the Epics an *adverb : very much, very* (§ 117. *Obs.* 3).

Obs. 9. All compounds with *prep.* originated in this manner. They all consist of a radical word with a *prep.* taken *adverbially : διαβαίνω, I pass through, cross over*, and the like, § 121, 2. The meaning of all such compounds is easily discovered from the signif. of the *prep.* We will only remark that the compounds with ἀντὶ chiefly convey the idea of *opposition, against ; ἀντιτάττειν, to oppose, ἀντιλέγειν, to contradict :*—those with ἀνὰ mean *up*, and those with κατὰ, *down ; ἀναβαίνειν, καταβαίνειν, to go up, down.* Of the collateral signif. of such compounds, which are not clearly obvious through the meaning of the *prep.*, we must particularly notice

ἀμφὶ, when it means *on both sides ; ἀμφίβολος, ambiguous, equivocal ;*

ἀνὰ, frequently means *back again ; ἀναπλεῖν, to sail back ;*

διὰ, conveys the idea of the Lat. '*dis*,' *separation, taking apart* or *aside ; διασπᾶν, to pull asunder*, διαζευγνύναι, Lat. '*disjungere*,' *to disjoin, separate ;*

ἐν, frequently answers the question *whither ; ἐγχεῖν, to pour into ;*

κατὰ, most commonly conveys the idea of *accomplishing ;* καταπράττειν, Lat. '*perficere*,' *to accomplish ; στρέφειν, to turn ;* καταστρέφειν, *to finish ;* πιμπράναι, *to burn ;* καταπιμπράναι, *to consume by fire.* Hence the idea of *ruin, destruction ;* κατακυβεύειν τὴν οὐσίαν, *to lose one's fortune at dice.* In both it corresponds to the Latin *per*, Germ. *ver.*

μετὰ, denotes *transposition, change*, Lat. *trans ;* μεταβιβάζειν, *to transfer, to remove ;* μετανοεῖν, *to change one's mind ;*

παρὰ, sometimes signifies, like the Lat. *præter*, the idea of *missing, doing amiss*, in some compounds, as παραβαίνειν τοὺς νόμους, *to transgress the laws :* παροραν, *to see wrong, overlook :* παράσπονδος, *who violates a treaty* (σπονδαί).

Obs. 10. It is because *prep.* are properly *adverbs* in compound words, that poets frequently separate the *prep.* from their *verbs* by putting other words between, which is called a *tmesis*, διά τε ῥήξασθαι ἐπάλξεις, for καὶ διαῤῥήξασθαι, and even in the Ionic prose, especially by ὧν instead of οὗν, Herod. 2, 39. Ἀπ' ὧν ἔδοντο, for ἀπέδοντο οὗν. Homer, in particular, parts the *prep.* so completely from its *verb*, and lets it follow after, that the *prep.* sometimes comes before a *case* or *noun* on which it has no influence ; πόλεμον περὶ τόνδε φυγόντες, for περιφυγόντες τόνδε τὸν πόλεμον :—ἐκ θυμὸν ἐλέσθαι, for ἐξελέσθαι θυμόν :—κατὰ βοῦς ὑπερίονος Ἠελίοιο Ἤσθιον :—ἐνάριζον ἀπ' ἔντεα, (more correctly ἄπο, see § 117. *Obs.* 3.) for ἀπενάριζον ἔντεα, and the like. The reading of Homer becomes less difficult by assuming that he has no compound *verbs*, only simple ones, with *adverbial prep.* more or less distant from the *verb.* Hence the Ionic prose, in the moving repetition, which we shall state below in § 150, under μὲν, merely repeats the *prep.* instead of the compound *verb*, Herod. 3, 126. Ὁ δὲ κατὰ μὲν ἔκτεινε Μιτροβάτεα—κατὰ δὲ τὸν Μιτροβάτεω παῖδα. Even in the Attic prose the intercalation of the limiting τι, (*somewhat, in some degree,*) coming after the *prep.* ὑπὸ, (Lat. SUB, *a little,*) which *limits* or *diminishes* the signif. of *adj.*, belongs hither ; ὑπό τι ἀσεβὴς, *somewhat irreligious*, ὑπό τι ἄτοπον, and the like. Heind. *ad Plat. Phædr.* 43.

Obs. 11. But even in common prose there are some *prep.*, which must be considered as separate and distinct, though in compounds. This is particularly the case with πρὸς and σύν. Any *verb*, whether a compound or not, may receive the addition of either of these *prep.* merely to show that the thing happened *in addition*

to something, (πρὸς,) or *in connexion with some one else,* (σύν τινι,) συστρατεύομαί σοι, *I go to war along with you;* Συνεξαιρεῖ αὐτοῖς Σελλασίαν, *helps them to conquer Sellasia* (Xenoph. *Hell.* 7, 4, 12). Ἀλλὰ καὶ προσδιέβαλέ με, *but he has slandered me into the bargain.* Other *prep.* are less frequently used in this way; ἐμμελετᾶν, ἐγγυμνάζεσθαι, *to exercise* or *practise,* Plato *Phædr.* 5. Ὁ Φειδίας εἰργάσατο τὴν Ἀθηνᾶν ἐνεργολαβεῖν καὶ ἐνεπιορκεῖν Δημοσθένει, *Phidias made his Minerva for Demosthenes to benefit by her, and to commit perjury in her name* (Æsch. *c. Ctes.*). Thus ἀποπολεμεῖν, a compound, which perhaps occurs no where else, means in Plato (*Phædr.* 260.) in reference to a horse, *to fight on horseback,* i. e. *down from the horse, being seated on it;* ἀποζῆν, *to live on* (see below, § 150. ὅσον). And προαναρπάζειν, Demosth. *Mid.* 35. προοφείλειν, προαδικεῖν, *ibid.* 23. All other compounds with *prep.* or other words were regulated by practice, or introduced when a compound idea was particularly called for.

Obs. 12. And not only in the above-mentioned compound expressions, but also frequently in others, the *prep.* governs, under certain combinations, its own proper *casus,* though compounded; ἐνεῖναί τινι, *to be in* or *within something;* ἀφεστάναι τινος, *to be separated* or *disjoined from something;* ἀπεπήδησαν Σωκράτους, *they deserted Socrates,* and the like;—whilst in the higher styles of writing, the *prep.* is repeated again before the *case* or *noun.* This occurs frequently in Homer, and confirms what we observed before, that each compound *verb* in Homer must be considered as separated, so that the *prep.* sometimes is merely an *adverb,* which it properly is, as we have seen above, and sometimes a real *prep., Il.* ψ. 121. ἔκδεον ἡμιόνων, *they fastened* (*the wood*), *so that it hung down from the mules.*

Obs. 13. That the Greek *prep.,* on changing their accents, are sometimes placed after their *case* or *noun* in the *anastrophe,* and sometimes used instead of compounds with εἶναι, has been already remarked above, § 117, 3. To this must be added the inversion of monosyllabic *prep.,* as ἐξ, § 13, 4. Ἀρτέμιδι ξὺν, Hom.

§ 148.—*Of the Negative Particles.*

1. There are in Greek two simple *negative particles,* οὐκ and μὴ, with which all other more decided *negations* are compounded. Any proposition, in which one or more of these *negations* occur, *negatives* generally in the same manner as if the simple *negative particle* was used alone. Hence whatever is observed about οὐκ applies alike to οὐδὲ, οὐδεὶς, οὐδαμῶς, &c. and it is the same with μὴ, μηδεὶς, &c.

2. There is, however, a great difference in the use of οὐκ and μὴ, and of their respective compounds, which requires an attentive study, and of which we can only give the general basis [1].

[1] Compare Hermann's view of this distinction, which he has ingeniously developed, *ad Viger. n.* 267. He states it as a general principle that οὐκ always denies the *thing,* and μὴ only the *representation,* which is made of it, or that οὐ denies *objectively,* and μὴ *subjectively.* I readily acknowledge that this theory may comprise the greatest number of instances where these *negative particles* are employed, and that nothing can be more useful or more calculated to sharpen the intellect in grammatical investigations than soberly to pursue such a philosophical principle, and even to endeavour to find it confirmed. But, at the same time, I must confess that I have not yet succeeded in bending every occurring instance so completely to this rule, as to render it impossible not to bend others, which do not occur, equally to it. A comparison with my statements will show that I have made use of

a. Οὐκ is a straightforward and absolute *negation*, which denies directly; οὐκ ἐθέλω, οὐ φιλῶ, *I will not, I do not love;* οὐκ ἀγαθόν ἐστιν, οὐδεὶς παρῆν, &c. In any independent proposition, in which there is something directly denied, μὴ, μηδεὶς, never can be used.—Yet a proposition with οὐ may also be *uncertain*, Οὐκ ἂν βουλοίμην, *I should not like;* or *interrogative*, Τί γὰρ οὐ πάρεστι; *why then is he not here?*

b. Μὴ is altogether a mere dependent *negative*. Hence it is used in all propositions which state a *negation* not as a fact, but as something dependent on the conception or representation of any subject. Thus it is used in *negative* conditions and suppositions; Οὐ λήψομαι, εἰ μὴ σὺ κελεύεις:—Εἴ τι τῶν τότε νῦν μὴ ἀξιόχρεων δοκεῖ εἶναι, ἐῶμεν, *if any of these objects should now appear insignificant, we will let it alone.* Thus μὴ is always joined with εἰ, *if*, ἐὰν, ἢν, ὅταν, ἐπειδὰν, ἕως ἂν, &c. because all these speak of a thing not as a matter of fact, but as a supposition; and it is joined with ὅτε, ὁπότε, &c. whenever they are in a similar predicament. But ἐπεὶ, ἐπειδὴ, (*as, after,*) take οὐ, because they always refer to facts, *Il.* φ. 95. Μή με κτεῖν', ἐπεὶ οὐχ ὁμογάστριος Ἕκτορός εἰμι[2].

Hermann's views. To devise a better basis was not in my power, yet I did not wish to force into it what in my opinion is not susceptible of admission. My collateral remarks may be studied with those of Hermann, or be thrown into the shade.

[2] We meet with passages in which εἰ is construed with οὐ. I am not inclined to lay any stress on a few Epic passages like *Il.* ο. 162. *Od.* β. 274, because I think them sufficiently accounted for by the observation, that the strict rules of grammar were not completely settled at the time when those passages were written. The case is widely different with regard to examples from the Attics. Hermann (*ad Viger. n.* 309, *p.* 890; and *ad Eurip. Med. p.* 344, 361.) explains the latter by observing that οὐκ is not used by itself, but forms a compound or collective idea with the word which follows. I admit this explanation in passages like Soph. *Ajac.* 1131. Εἰ τοὺς θανόντας οὐκ ἐᾷς θάπτειν πάρων, *forbiddest*, Lysias *in Agorat.* 135. Εἰ μὲν οὐ πολλοὶ ἦσαν, καθ' ἕκαστον ἂν περὶ αὐτῶν ἠκούετε, *if there were few.* Hither belongs also the οὐκ εἶναι in the comico-philosophic passage of Athen. 3. p. 99. But I think this explanation admissible only in expressions where the *negation* is, according to a long standing usage, employed, as here, to denote the contrary, so that they may be considered as a kind of compounds with οὐκ. This appears to have become the rule with οὔ φημι, οὐ φάσκειν, so that even ἐὰν was joined to it. See below, § 148. *Obs.* 2. In other cases, where the unconditional οὐκ is used preferably to μὴ, this preference must have a sensible foundation in the context. Thus in the example taken from Andocides *de Myst.* p. 5. Εἰ δὲ οὐδὲν ἡμάρτηταί μοι, καὶ τοῦτο ὑμῖν ἀποδείκνυμι σαφῶς, δέομαι ὑμῶν αὐτὸ φανερὸν τοῖς Ἕλλησι πᾶσι ποιῆσαι, it is obviously the speaker's intention most positively to assert his innocence, *since, as is well known to every body, I have not failed in any thing.* In Eurip. *Med.* 87. Εἰ τούσδε (*his children*) γ' εὐνῆς οὕνεκ' οὐ στέργει πατὴρ, the οὐ στέργει expresses this relation as a notorious one, and εἰ refers merely to the stated cause, εὐνῆς οὕνεκα. The case is different with the three examples in Herm. *ad Medeam*, p. 344, 361. They all three belong to the

c. As intention also has its foundation merely in the conception of the speaker, μὴ is constantly used with the *particles* ἵνα, ὡς, ὅπως, ὥστε, whenever they really announce a *purpose* or *design*. It is also employed in any proposition containing a *wish, request*, or *prohibition*. In all these instances it answers to the Latin *ne*, and begins the proposition like this, the idea of a *wish* being mentally understood, Μὴ γένοιτο, *may it not happen!*

d. Any thing, which is stated *in sermone obliquo* as the *opinion, argument*, or *supposition* of another, appears indeed to be a dependent proposition; but as it distinguishes itself only in form from a direct assertion, common usage prefers οὐκ in most instances, and we meet with Νομίζει οὐ καλὸν εἶναι,—Οὐκ ἐθέλειν φησὶν, and the like. Μὴ, however, may be used in many such instances; Xenoph. *Hell.* 3, 2, 19, Ἐνόμισαν αὐτὸν μὴ βούλεσθαι μᾶλλον ἢ μὴ δύνασθαι, and the dependent or indirect question with εἰ, *whether*, is commonly attended by μή.

e. To the conditions and suppositions mentioned at (b.) belong likewise all *pronouns relative*, when they refer not to defined objects, but barely to the conceptions of the mind. We thus have, for instance, Οὐδεὶς λήψεται χρήματα, ὅστις μὴ παρέσται, *no one shall receive money who is not present;* but, Οὗτοί εἰσιν, οἳ οὐδ' ὁτιοῦν τοὺς

construction with μὲν and δὲ stated below, the second half of which propositions is constantly the real object of the thought, while the first is barely its counterpart or contrast. We transcribe the passage of Thuc. 1, 121, *verbatim*:—

Ἦ δεινὸν ἂν εἴη, εἰ οἱ μὲν ἐκείνων ξύμμαχοι ἐπὶ δουλείᾳ τῇ αὐτῶν φέροντες οὐκ ἀπεροῦσιν, ἡμεῖς δὲ ἐπὶ τῷ τιμωρούμενοι τοὺς ἐχθροὺς καὶ αὐτοὶ ἅμα σώζεσθαι, οὐκ ἄρα δαπανήσομεν.

The οὐκ here in the first proposition is necessary and natural, because the fact is notorious; but in the second proposition οὐκ is indeed strange and extraordinary, the matter being actually considered as impossible, in which case μὴ appears as necessary as in the similar proposition below, § 149. (Αἰσχρόν ἐστιν εἰ — — μηδὲ τοὺς λόγους — —.) The case is the same with the two passages of two very different writers quoted by Hermann, p. 361, which introduce similar double propositions with δεινὸν εἰ, in the second of which οὐ appears equally strange and extraordinary. There must be a general cause for it, which I consider to be this: the proposition δεινὸν εἰ, which expresses some astonishment, insensibly becomes, after the first half, an angry interrogative expressive of the utmost surprise, by means of οὐ. Hence the proposition in Thuc. closes with the question, οὐκ ἄρα δαπανήσομεν; in Herod. 7, 9, with Ἕλληνας δὲ—οὐ τιμωρησόμεθα; and in Andocides *de Myst.* 13. Ἐν ὑμῖν δὲ—οὐ σωθήσομαι; which appears to me a very natural *ethos*. Criticism will be able thus to account for other similar cases which are yet unexplained. In Herod. 6, 9, (εἰ—οὐ ποιήσουσι,) the MSS. have μή. In Eurip. *Cyclop.* 428. εἴτ' οὐ χρήζετε, εἰ has the signif. of *whether*, which is susceptible of both constructions. See the *Note* to Plato *Meno* 23, and Herm. *ad Eurip. Med.* p. 344, where in the passage quoted from Plato *Protag.* 77. εἰ οὐκ αἰσχύνομαι, *whether I am not ashamed*, οὐκ is suggested by the direct question, οὐκ αἰσχύνει;

πολεμίους βλάπτουσι, *Cyrop.* 6, 1, 28, positively, *these are those who do not hurt the enemy in the least.*

f. Hence all those short phrases, which may be considered as one of those dependent constructions, are always stated by μὴ only. Thus in particular the *articulus præpositivus* as an abbreviation of the *pronoun relative* with the verb εἶναι, *ex. gr.* τὰ μὴ καλὰ, i. e. ἅτινα μὴ καλά ἐστιν, *whatever is not beautiful.* Thus *Anab.* 4, 4, 15, it is said of a veracious man, that he always stated τὰ μὴ ὄντα ὡς οὐκ ὄντα. Here τὰ μὴ ὄντα is the abbreviation of the dependent proposition, ἅτινα μὴ ἦν, *what was not, untruth;* but οὐκ ὄντα is the participle of the positive and direct *negation,* οὐκ ἔστι: for, as a finite *verb,* it would necessarily be, τὰ μὴ ὄντα οὐκ ἔστιν (*what is not, is not*).—Again, the *participles,* even without an *article,* whenever they are an abbreviation of one of the above constructions; Ἥδιον ἂν ἐχρώμην τῷ Ἀλκιβιάδῃ μηδὲν κεκτημένῳ, *I should be better pleased with my intimacy with Alcibiades, if he were not wealthy,* (εἰ μηδὲν ἐκέκτητο,) but οὐδὲν κεκτημένῳ, *who has no fortune.*

g.) Any *negation* governed by another *verb,* is also a dependent one: hence all *infin.* (except those mentioned at d. as being *in sermone obliquo,*) are most generally construed with μὴ, of which the reason is already apparent in part from what we have stated above, since most *infin.* may be converted into such propositions; Τὸ μὴ τιμᾶν γέροντας ἀνόσιόν ἐστι, *if one does not honour,*— consequently it is a supposition. But even when the *negation* is positive, the *infin.* yet takes μὴ, *ex. gr.* Τὸ μὴ πεισθῆναί μοι αἴτιόν σοι τῶν κακῶν (*that thou didst not believe me*). Thus μὴ comes not only after δέομαι, κελεύω, ὑπισχνοῦμαι, &c. but also after δεῖ, ἀνάγκη, and the like, even when these words do not denote *any obligation or necessity dependent on the will of any individual,* but *bare physical necessity.*

h.) Most instances, respecting which some grammarians pretend that οὐ denies whole propositions, and μὴ only parts of a proposition, may be brought under this rule; Τίς οὖν τρόπος τοῦ καλῶς τε καὶ μὴ γράφειν; Here indeed μὴ denies merely the καλῶς, but even alone the sentence would be, Τίς οὖν τρόπος τοῦ μὴ καλῶς γράφειν, and the

μὴ is merely used in consequence of the dependence of the *infin.* γράφειν: complete it is, Τίς οὖν τρόπος, εἴ τις βούλεται μὴ καλῶς γράφειν; (See also similar propositions, § 151. IV. 3.) Thus in the question, Ἆρα δεῖ με παραγενέσθαι, ἢ μή; the latter means, '*or must I not?*' the μὴ then denies merely the *infin.* παραγενέσθαι: the force of δεῖ is not destroyed, but I am obliged *not to be present;* if the words were ἢ οὐ, the δεῖ would be denied, ἢ οὐ δεῖ; *or is it not necessary?* Plato *Phædr.* 70. Τούτοις ἔξεστι μὲν πείθεσθαι, ἔξεστι δὲ μή.

Obs. 1. It is, however, frequently at the option of the speaker, whether for the sake of distinctness, distinction, or emphasis, he treats a *negation*, which in itself is dependent, as if it were a direct *negation* involved in the construction; and *vice versâ*, many a positive *negation* implied in a construction with the *part.* may on that account be expressed with μή. We meet with an instance of the latter in Demosth. *pro Cor.* 276. Ἦν δὲ (ὁ Φίλιππος) οὔτ' ἐν τῇ θαλάττῃ τότε κρείττων ὑμῶν, οὔτ' εἰς τὴν Ἀττικὴν ἐλθεῖν δυνατὸς, μήτε Θετταλῶν ἀκολουθούντων, μήτε Θηβαίων διϊέντων: the latter part means, *as neither did the Thessalonians follow him, nor the Thebans grant to him a passage.* This comprises facts, and the *negation* is not dependent on any conception of the mind or any thing else; in any other case the *part.* would have been construed with οὔτε. But οὔτε had gone before, and as in Greek, (as we shall see below, Text 6.) when, after a *negation*, the same *negative particle* is repeated, it always refers again to the first-mentioned circumstance, the meaning, if we had here οὔτε instead of μήτε, would necessarily be, *Philip could not come to Attica, neither in case the Thessalians followed him, nor if a passage were granted to him by the Thebans.* It is therefore merely by way of a distinction from the preceding οὔτε, that we have here μήτε in a *negation*, which, though not dependent, is yet subordinate.

Obs. 2. The *particles* οὐκ and μὴ have in some expressions the power not only of *denying*, but even of *asserting* the contrary. Thus in particular οὐ πάνυ must not be rendered *not quite*, but *by no means;* οὔ φημι is not *I do not say*, but *I say not, deny;* Οὐκ ἔφασαν ἰέναι, *they refused to go;* Οὐχ ὑπισχνοῦντο συνδειπνήσειν, *they declined the invitation*, Xenoph. *Symp.* 1, 7; Οὐχ ὑπεδέκετο, *refused*, Herod. 3, 50. That μὴ should have this property in a dependent proposition, appears to be the case only in later writers; Plut. *in Gryllo*, 1. Ἂν δὲ μὴ φῶσιν. In Plato *Apol Socr. p.* 25. (§ 12.) Bekker has restored from the best MSS. οὐ φῆτε, instead of ἐάν τε—μὴ φῆτε, so that even οὐ itself comes after ἐάν (compare above, the *Note* to p. 415). Lysias *in Agor.* 137, always had, Ἐὰν δ' οὐ φάσκῃ.

Obs. 3. Both οὐκ and μὴ are put immediately before *subst.* to render them *negative*, and make a kind of compound words (compare the same case with other *adverbs*, above, § 125, 6). For instance, ἡ οὐκ ἀπόδειξις, ἡ οὐ διάλυσις, *the non-demonstration, non-dissolution, non-destruction;* τὰ μὴ εἴδεα, *the non-species;* ἡ μὴ ἐμπειρία, *non-experience, inexperience.* Both are abbreviations of propositions having either οὐκ or μὴ, *ex. gr.* ἡ οὐ διάλυσις τῶν γεφυρῶν, *the non-destruction of the bridges*, the fact that the bridges were not destroyed (a direct and real *negation* with οὐ): δεινόν ἐστιν ἡ μὴ ἐμπειρία, *it is grievous to have no experience, it is a sad thing when one has no experience* (a mere assumption with μή).

3. We have just seen (2, c.) that μὴ is used in particular with the *verbs* '*to wish, request, command.*' Whenever it is

construed with a *wish*, it requires the *opt.*; Μὴ γένοιτο—μὴ ἴδοις τοῦτο, *that you may not get to see it!* In a *negative request* or *command* it requires the *present* tense or the *aor.*, according as the action, which is *requested* or *commanded*, is of *some duration*, or *momentary*, (which, however, is frequently optional,) according to § 137, 5, but always with this restriction, that

of the *present* it only takes the *imper.*, and
of the *aor.* only the *conj.*:

consequently, μή με βάλλε, or μή με βάλῃς. To the very few exceptions from this rule belong some passages in Homer (*Il.* δ. 410. *Od.* π. 301. ω. 248).

4. The idea of *apprehension* or *fear*, which we express positively in German and English, *I am afraid that some accident will happen to him*, is introduced in Greek, as in Latin, with a *negative*; Δέδοικα μή τι πάθῃ, *vereor ne quid illi accidat*, which is also done in French, *je crains qu'il ne lui arrive quelque chose de fâcheux.* That this *conj.* becomes an *opt.* in connexion with time past, and in a dependent proposition, appears from § 139. (after H.) *Obs.* 1.

Obs. 4. Expressions of *fear* or *precaution* are likewise frequently construed with the *fut.*; Plato *Phileb.* p. 13, Φοβοῦμαι μὴ εὑρήσομεν. Aristoph. *Eccl.* 486, περισκοπουμένη μὴ γενήσεται.

Obs. 5. In the sense of *fear* or *apprehension* μή sometimes makes a proposition by itself; Μὴ τοῦτο ἄλλως ἔχῃ. Such expressions are readily explained by understanding mentally φοβοῦμαι or ὅρα, (*look to it,*) *I am afraid it is otherwise*, or *look to it, it may be otherwise.* This assumption, however, is sometimes awkward, and it may be stated at once that the Greek language forms through this μή with the *conj.* and a certain emphasis of utterance, sentences expressive of *care* or *admonition*, just as there are sentences expressive of a *wish*, *request*, and *interrogation.*

5. Μή frequently is merely an *emphatic interrogative particle*, of which the *negation* has vanished, and which mostly answers to the Latin *num*, somewhat stronger than μῶν,—Μὴ δοκεῖ σοὶ τοῦτο εἶναι εὖηθες; *does this by chance appear foolish to you?*—Οὐ, on the contrary, is the *negative* question, by which the speaker gives to understand that he affirms, Οὐ καὶ καλόν ἐστι τὸ ἀγαθόν; *is not what is good also beautiful?* This interrogation expects to be replied to by *yes*, whilst that with μή commonly expects *no.*

6. When other relations or modifications of a general nature, as *ever*, *any*, *any one*, *any where*, &c. are to be added to a *negative* proposition, they are commonly compounded with the same *negative particle* used in the proposition itself; Οὐκ

ἐποίησε τοῦτο οὐδαμοῦ οὐδεὶς, *no one ever did this anywhere,* Plato *Parmen. extr.* Τἆλλα τῶν μὴ ὄντων οὐδενὶ οὐδαμῇ οὐδαμῶς οὐδεμίαν κοινωνίαν ἔχει. And the *negation* of parts of a proposition is added in the same way to the *negation* of the whole; Οὐ δύναται οὔτ' εὖ λέγειν, οὔτ' εὖ ποιεῖν τοὺς φίλους, where we should say in English *he can neither—nor—.* Accumulated *negatives* do not cancel one another, (as in Latin *nonnunquam* and the like,) but rather strengthen one another.

Obs. 6. The two distinct *negative particles* οὐκ and μὴ are joined in some phrases merely to strengthen the expression; viz.

1.) οὐ μὴ in protestations or assertions relating to futurity, (whence the construction stated § 139. *Obs.* 1, I. 3.) and in the confidential request arising from it. Both connected *particles* may also be separated by other words, and the compound *negatives* (οὐδὲ, οὐδεὶς, &c.) may be used instead of οὐκ. See the instances in § 139.

2.) μὴ οὐ, but only in their simple form, and not separated; most commonly before *infin.* instead of μὴ alone; Ποῖον παραμύθιον ποιήσεις αὐτῷ, μὴ οὐχὶ ἀπειπεῖν; *what solace will you afford to him, that he may not despair?* Αἰσχύνομαι μὴ οὐ ποιεῖν τοῦτο, *I am ashamed not to do this.* Sometimes they are put before *participles* instead of εἰ μὴ with the *verb.* (Schæf. *Melet.* 108.)

Obs. 7. But in this respect, and with regard to the rule that two or more *negations* only strengthen one another, there are two principal exceptions; Greek *negations* actually cancel one another, as in Latin,

a.) when μὴ has one of its particular meanings, (2, c.) expressive of *intention, fear, apprehension,* &c. For instance, *Il. a.* 28. where Chryses is ordered to go away and threatened, Μή νύ τοι οὐ χραίσμῃ σκῆπτρον καὶ στέμμα θεοῖο, *that the staff and the fillet of the god be not unavailing to you.* It is frequently the same with the idea of *fear;* Φοβοῦμαι μὴ οὐ καλὸν ᾖ (*vereor ne non honestum sit*). Here μὴ retains its power, though we should render it like the Latin *ne* simply by THAT expressed or understood, neglecting the following *negation: I am afraid it is not decent.*

b.) when the two *negations* belong to two different *verbs,* even when one of them is in the *part.,* Hom. οὐδ' οὐκ ἐθέλοντα μάχεσθαι, but commonly one of the *negations* is then for the sake of distinctness strengthened by μὴ οὐ, *ex. gr.* Μὴ οὐχὶ μισεῖν αὐτὸν οὐκ ἂν δυναίμην, *not to hate him is not in my power,* i. e. *I must hate him.*

Obs. 8. Hence the *negations* cancel each other in the expression, οὐδεὶς ὅστις οὐ, (*nemo non,*) because the *verb* εἶναι generally is here omitted after the first *negation.* It should strictly be, for instance, οὐδεὶς (sc. ἔστιν) ὅστις μὴ ποιήσει, *there is no one who will not do this,* i. e. *every one will do it.* But this omission of ἔστι is so completely forgotten, that not only μὴ becomes οὐκ, but, excepting the *nomin.,* the οὐδεὶς is *attracted* in the construction (according to a particular form of *attraction,* which will be stated below, § 151, I. 4.) to the following principal *verb;* and we consequently find, for instance, οὐδενὶ ὅτῳ οὐκ ἀρέσκει, '*nemini non placet,*' *there is no one whom it does not please,* i. e. *it pleases every one.*—Demosth. (c. *Aristocr.*) Ὑμεῖς μὲν ὦ ἄ. Ἀ. οὐδένα προὐδώκατε τῶν φίλων, Θετταλοὶ δὲ οὐδένα πώποθ' ὕντινα οὐ (sc. προὔδωκαν), i. e. *they have betrayed all their friends*[3].

[3] The omission of ὅστις in this phrase in Xenoph. *Symp.* 1, 9. is doubtful; see Schneider's *Obs.* But it is unquestionable in the *Oracle* in Herod. 5, 56.

Obs. 9. But the Greeks being so accustomed to the idea that an additional *negative* merely serves to strengthen the other, a *verb*, in the signif. of which there is already a *negation*, is yet construed with an additional *negative particle*, Ἠναντιώθην αὐτῷ μηδὲν ποιεῖν παρὰ τοὺς νόμους, *I opposed him*, i. e. *I prevented his doing any thing contrary to the laws; Anab.* 1, 3, 2. Μικρὸν ἐξέφυγε τοῦ μὴ καταπετρωθῆναι, *he scarcely escaped the danger of being stoned.* See *Ind. ad Plat. Meno. v. μή. Exc. XI. ad Demosth. Mid.*

Obs. 10. The expression εἰ δὲ μή, *but if not*, should properly come after affirmative sentences; but it is so familiar as a complete contradiction to the preceding proposition, that it also stands after *negative* sentences, and consequently affirms in such cases; *Anab.* 4, 3, 6. See Heind. *ad Plat. Hipp.* 134.

See the following *Section* about οὐδὲ and μηδέ.

§ 149.—*Of some other Particles.*

1. The use of the Greek particles is so various, and in part attended with so many difficulties, that it will be proper to review the most important ones with particular attention.

ὡς, as a relative *adverb*, has the follow *signif.:*

1.) *as, when;* hence in speaking of *time*, ὡς δὲ ἦλθον, οὐ παρῆν, *when I arrived, he was not there;* 2.) it strengthens the *superl.*, especially of *adverbs*, ὡς τάχιστα, *as quickly as possible*, and also the *positive* of some, particularly ὡς ἀληθῶς, *most truly*, ὡς ἑτέρως, *very differently*, and some other examples in Heind. *ad Plat. Apol. S.* 23. *Præf.* The instances where it comes after an *adverb*, θαυμαστῶς ὡς, ὑπερφυῶς ὡς, are explained below, § 151, I. 5. 3.) *About, nearly*, ὡς πεντήκοντα, *about fifty.* 4.) To *prep.* answering the question *whither*, ἐπὶ, εἰς, πρὸς, *ex. gr.* Ἐπορεύετο ὡς ἐπὶ τὸν ποταμὸν, it gives the signif. *towards*, '*versus*' (properly, in the direction as if he wanted to get to the river).—Thuc. 6, 61. Ἀπέπλεον μετὰ τῆς Σαλαμινίας ἐκ τῆς Σικελίας ὡς ἐς Ἀθήνας. This expression properly denotes merely the *direction* taken, and leaves it undecided whether the place was reached. Hence it may always be employed about a *journey* which is not yet finished, Soph. *Philoct.* 58. πλεῖς δ' ὡς πρὸς οἶκον, *you sail homewards.*

As a *conjunction*, it means, 1.) *that*, Πάντες ὁμολογοῦμεν, ὡς ἡ ἀρετὴ κράτιστόν ἐστι: see § 139, G. 2.) *in order that*, see § 139, E. 3.) *so that* with the *infin.* (more usually ὥστε,) see § 139, F. 4.) *since* (see § 139, C). 5.) *because*, see § 144. *Obs.* 6. and § 145. *Obs.* 5. hence also 6.) the Latin '*quippe*,' *for*, Κράτιστον ἔσται συγχωρῆσαι, ὡς σὺ δοκεῖς οὐκ ἀφήσειν με, *it will be best to yield, for you seem not to intend to release me.*

About the *prep.* ὡς, see § 147. *Obs.* 6.

ὡς, (with the accent, § 116, 5.) for οὕτως, is very usual with poets, especially the Ionians; but in prose it is chiefly used only in the expressions καὶ ὡς, *even thus*, i. e. *even in these circumstances*, and its opposite οὐδ' ὡς, *not even thus, yet not.*

ὅπως, as *adverb*, also signifies *as, when*, and as *conjunction, in order that.* We have seen its construction above, § 139, E. and only notice here that it also supplies the place of an energetic *imper.* ὅπως ἔσεσθε, *Anab.* 1, 7, 3. *be by all means*, i. e. *take care that you be.*

ἵνα, as *adverb*, '*where*,' as *conjunction*, (§ 139, E.) likewise *in order that*;—ἵνα τί; *wherefore? why?* (as it were, *in order that something be done.*)

ὥστε, *so that*, commonly with the *infin.* (§ 131, F. 142, 4.)

ὅτι, *that*, instead of the Latin *accus.* with the *infin.* see 139, G. We must also notice the peculiarity, that it is used before the very words of another quoted, Ἀπεκρίνατο ὅτι βασιλείαν οὐκ ἂν δεξαίμην, *he answered, I will* &c.

It also means *because;* elliptically for διὰ τοῦτο ὅτι, or its abbreviation διότι (§ 115. *Obs.* 5): but later writers often have διότι for ὅτι, *that.*

It strengthens all *superlatives*, (compare ὡς,) *ex. gr.* ὅτι μέγιστος, *as great as possible*, ὅτι μάλιστα, &c.

τούνεκα, (barely in the Epic poets,) *on that account, therefore.*

οὕνεκα 1.) *wherefore;* 2.) as *conjunction, because* (for τοῦ ἕνεκα, οὗ ἕνεκα). But poets also use οὕνεκα, 1.) for ἕνεκα, *for the sake of*, 2.) for ὅτι, *that.*

ὁθούνεκα, (see § 29. *Obs.* 10.) in the tragic poets, as much as οὕνεκα, *because, that.*

εἰ, 1.) *if;* § 139. A.—2.) to the indirect question *whether*, see § 139, H. 2. and § 148, 2, b. When εἰ comes after θαυμάζω and some other *verbs* expressive of *feelings*, it should be used of *uncertain things*, (*ex. gr., if you are not sensible of it,*) but the Attic custom, to avoid being positive in speaking, has caused this *particle* to be employed not only for *very probable*, but also for *very certain* things, consequently for ὅτι and the like. See the instance above, § 139, G. *Obs.* 3.—Demosth. *Mid.* 29. Οὐκ ᾐσχύνθη εἰ τοιοῦτο κακὸν ἐπάγει τῳ, *he has not been ashamed to bring such a misfortune on—*

Æsch. c. Ctes. (537. Reiske,) Οὐκ ἀγαπᾷ εἰ μὴ δίκην ἔδωκεν, *he is not satisfied with being left unpunished.*

—εἰ καὶ, with the *indic., though.* But καὶ εἰ, and κἂν εἰ, *if even, suppose even.* The last is construed with the *indic.* in spite of ἄν: see the *Note* to Demosth. *Mid.* 15. Heind. *ad Plat. Soph.* 59.

—εἴτις, εἴτι, properly *if any one, any thing;* but this expression emphatically supplies the *pronoun* ὅστις, *ex. gr.* Ἔφθειρον εἴτι χρήσιμον ἦν ἐν τῷ πεδίῳ, *whatever.* Compare § 147. *Obs.* 7.

—εἰ γὰρ is also used to express a *wish, O that!* else εἴθε.

ἐπεὶ, *after,* 2.) *since,* Lat. *quoniam,* § 139, C. D. 3. before *interrogatives* and *imper.* it means *for;* Ἐπεὶ πῶς ἂν διακρίνοιμεν αὐτό; *for how else could we discriminate it?* Ἐπεὶ θέασαι αὐτὸς, *for look only yourself.*

ὅπου, *where,* (*there where,*) 2.) as a *conjunction, since, if indeed,* Lat. *siquidem.*

ὁπότε, is also often used for *since,* like the Lat. *quandoquidem.*

ἄν, (poetically κέ, κέν,) see above § 139.

ἐάν, ἤν, ἄν,—ὅταν, ἐπειδάν, see the same *Section.*

—ἐάν in particular has after *verbs* signifying *to investigate, examine, see,* the power of the Latin *an,* '*whither, if;*' Σκόπει ἐὰν ἱκανὸν ᾖ, *look whether it be sufficient.* But frequently the *verb* is wanting, and must be mentally supplied. Μηδὲ τοῦτο ἄρρητον ἔστω μοι, ἐάν σέ πως πείσω, *neither will I leave this untold,* (to see) *if I can prevail with you.* See Ind. *ad Plat. Meno.* &c. Schneid. *ad Xenoph. Mem.* 4, 4, 12.—Homer's αἴκε, *Il. a.* 420. is employed exactly in this way.

ἤ, *or,* which signif. it always retains even in questions, Οὕτως ἐστὶν, ἢ οὐκ οἴει; *so it is, or do you not think so?* πόθεν ἥκει; ἢ δῆλον ὅτι ἐξ ἀγορᾶς; *whence comes he? or is it certain* (and then the question is unnecessary) *that he comes from the market-place?* See *Ind. ad Plat. Meno.* in v.

—In comparisons it is *than,* Lat. *quam;* Σοὶ τοῦτο μᾶλλον ἀρέσκει, ἢ ἐμοὶ, *this pleases you better than it does me.*—When the *compar.* refers to a proportion, we have ἢ πρὸς or ἢ κατὰ, *ex. gr.* Μείζων ἢ κατ' ἄνθρωπον, *taller than a man usually is;* Ἡ δόξα ἐστὶν ἐλάττων ἢ πρὸς τὸ κατόρθωμα, *the glory is less than is due to the deed* (Lat. '*quam pro*').

Quite different is

ἦ, which originally signifies *truly, certainly;* it is most commonly a mere *interrogative particle,* Lat. *num?*

καὶ and τὲ are exactly the Lat. *et* and *que,* and καὶ also signifies *also, even,* &c. If τὲ comes before καὶ, it means *not only,* and καὶ then means *but also;* Αὐτός τε τύραννος ἐγένετο, καὶ τοῖς παισὶ τὴν τυραννίδα κατέλιπεν: in other instances these *particles* signify—*as well—as.* But this double connexion is often used where we simply have once *and.*

τὲ is very frequently redundant in Epic poetry. This arises from the circumstance, that in the old language this *particle* imparted to several words the connecting power, which these words retained in the more polished language without retaining the *particle* itself. Hence we frequently meet in the old poets with μέν τε, δέ τε, γάρ τε, and even καί τε, (*also,*) for μὲν, δὲ, γὰρ, and καὶ alone. But the *particle* τὲ most commonly comes after all kinds of *relatives,* because in the old language they were all merely forms of the *pronoun demonstrative,* which through this τὲ obtained the connecting power, and thus became the *relative which.* As soon, however, as these forms were exclusively allotted to the *relative* signif., the *particle* τὲ was dropped as superfluous. Hence we often find in Homer ὅς τε, ὅσον τε, &c. instead of ὃς, ὅσον, and the like. The *particles* ὥστε and ἅτε, and the expressions οἷός τε and ἐφ' ᾧ τε (§ 150.) of the common language[1] are a remnant from the ancient usage. (Respecting τ' ἄρα see τοί.)

But καὶ alone in the sense of *also* is often introduced in familiar conversation, seemingly without any necessity; Plato *Alcib.* 1, 6. (*I admit all your questions,*) ἵνα καὶ εἰδῶ, ὅτι καὶ ἐρεῖς, where we should use different *particles,* '*that I may know what you will say.*'

Before μάλα and πάνυ it has a peculiar energy; Τοῦτο γὰρ καὶ μάλα ἀκριβῶς, *I know this, and indeed very accurately.*

[1] This is, in my opinion, the best way of accounting for the above-mentioned Epic expressions. Yet I readily grant that there may be other suppositions to account for them. But I cannot agree with Hermann in explaining all this by an hypothesis of his own, that καὶ and τὲ, and the Latin ET and QUE, were originally different, and that τὲ signified the Latin *forte.*

—καὶ, in comparisons, like the Latin *atque*, see *Ind. ad Plat. Meno. cet.*

καὶ—δὲ, see after δέ.

δὲ, (*but,*) is far from having a constant *adversative* power; in most instances it is a mere transition and connexion to announce something *new,* where we use either the copula AND, or no *conjunction* at all. The Greeks employed it, where they could not make use of any other *particle,* merely to avoid an *asyndeton,* i. e. a new proposition unconnected with what came before introduced in the midst of a speech, such as good writers never admit, unless it is to produce some rhetorical effect. In the old language δὲ also served for other *conjunctions,* especially γὰρ (*Od.* δ. 369): particular attention must, therefore, be paid to the context in Homer to be able to judge which of the three principal signif.

and, but, for,

it has in a given sentence. Homer also frequently uses δὲ merely for a limitation of *time,* which else is connected by ὡς, ὅτε, &c. *Od.* β. 313.

Whenever καὶ and δὲ are together in a proposition, καὶ can only mean *also;* καὶ οὗτος δὲ παρῆν, *but this also was there.* But they likewise frequently signify *and also.* As καὶ καὶ cannot be used in Greek, δὲ supplies the place of καὶ in such instances, *e.g.* Νῦν περὶ ψυχῶν τῶν ὑμετέρων ἐστὶν ὁ ἀγὼν, καὶ περὶ γυναικῶν δὲ καὶ τέκνων. Were καὶ—δὲ— to be rendered here literally, *but also for your wives and children,* it would give a false emphasis to the context. The meaning is simply this, *now you have to fight for your own life, and also* (*and additionally*) *for wives and children.* In common language, the expression can take place only when the principal word, to which καὶ refers, comes before δὲ, but in Epic poetry καὶ δὲ constantly follow close on each other; *Il.* ε. 700. Καρπαλίμως πρὸ νεῶν ἐχέμεν λαόν τε καὶ ἵππους Ὀτρύνων, καὶ δ' αὐτὸς ἐνὶ προμάχοισι μάχεσθαι.

μὲν and δὲ are two *particles,* which go together, and serve as δὲ alone. They connect like *it is true—but*— and are much more frequently employed, as they merely combine two different propositions, without denoting any *contrast* or *opposition.* Thus a *Section, Chapter,* or even *part of a*

whole Work, often ends with, for instance, Καὶ ταῦτα μὲν οὕτως ἐγένετο, (*things happened so,*) when the next *Chapter, Section*, or *Book*, must necessarily begin with something like, Τῇ δ' ὑστεραίᾳ (*on the following day*). It is only when the context clearly requires it, that μὲν is to be rendered, *it is true indeed.*

Two propositions often are united by μὲν and δὲ, of which the second alone belongs to the context, the first being premised merely to give more effect to the second by its contrast; Demosth. *Olynth.* II. Ἀλλ' ἐκεῖνο θαυμάζω, εἰ (*that*) Λακεδαιμονίοις μέν ποτε, ὦ ἄνδρες Ἀθηναῖοι, ὑπὲρ τῶν Ἑλληνικῶν δικαίων ἀντήρατε, καὶ,—ἵνα οἱ ἄλλοι τύχωσι τῶν δικαίων, τὰ ὑμέτερα αὐτῶν ἀνηλίσκετε εἰσφέροντες,—νυνὶ δ' οἰκνεῖτε ἐξιέναι, καὶ μέλλετε (*delay*) εἰσφέρειν ὑπὲρ τῶν ὑμετέρων αὐτῶν κτημάτων. Demosth. here is not surprised at the first proposition, that the Athenians once defended the rights of all the Greeks against the Lacedæmonians, but at the second proposition, that they, who once acted thus, would not take proper measures for the protection of their own property. Αἰσχρὸν ἐστὶν, εἰ ἐγὼ μὲν τοὺς πόνους ὑμεῖς δὲ μηδὲ τοὺς λόγους αὐτῶν ἀνέξεσθε, *pro Cor.* 281: it is obvious that the first proposition here is praiseworthy, and the second alone shameful, not in itself, but in contrast with the first. The following example, which is misunderstood by most interpreters, shows what attention it is necessary to pay to such connexions; Eurip. *Iph. T.* 115.

Οὗτοι μακρὸν μὲν ἤλθομεν κώπῃ πόρον,
Ἐκ τερμάτων δὲ νόστον ἀροῦμεν πάλιν.

Here the *negation* properly belongs only to the second proposition, and the first as a contrast may come after, *we will not, when we are at the goal, sail back again, after having performed such a long voyage.* The connexion of the two propositions is still more striking in this sense, *it shall not be said of us that we performed a long voyage, and went back again, when we had reached our destination.* It is the same if we take the whole for a disapproving question. See Seidler[2].

[2] The same phrase is also used sometimes in Latin, but agreeably to the syntax of that language, without such *particles:* Horace, *Sat.* 1, 2, 84.

Quod venale habet, ostendit; nec, si quid honesti est,
Jactat, habetque palam; quærit quo turpia celet.

This μὲν—δὲ— affords an emphatic way of connecting two ideas belonging to the same proposition instead of the more usual τὲ—καὶ—, so that one word of the proposition is repeated: Xenoph. *Mem.* 2, 1, 32. Ἐγὼ δὲ σύνειμι μὲν θεοῖς, σύνειμι δ' ἀνθρώποις τοῖς ἀγαθοῖς, instead of the cooler σύνειμι θεοῖς τε καὶ ἀ. τ. ἀ. And even without μὲν in the first part of the proposition, when the usual connecting form would require simply καί. See Soph. *Philoct.* 827, and about the repetition of the bare *preposition* of compound *verbs* in such a phrase, § 147. *Obs.* 10.

Strictly speaking, μὲν never can be used without δὲ, or a *particle* of similar import, (ἀλλὰ, μέντοι,) corresponding to it in the subsequent proposition. Yet 1.) from rhetorical motives the second proposition is sometimes omitted, or differently expressed; 2.) in some usual phrases, where the second proposition must be considered as having completely vanished, μὲν is used alone, (like the Latin *quidem*,) to isolate a person or thing, and remove any thing, which else might be expected; thus in particular ἐγὼ μὲν, (*equidem*,) and the like. See Heind. *ad Plat. Charm.* 36. *Theæt.* 49. In Epic poetry μὲν also frequently occurs for μὴν, which see below.

We have already seen above (§ 126.) the expression ὁ μὲν— ὁ δὲ— or ὃς μὲν— ὃς δὲ— derived from μὲν—δὲ—. The same *particles* afford similar distinctions for *adverbs;* and not only *demonstrative* and *relative,* but also *indefinite* forms are thus employed: ποτὲ μὲν—ποτὲ δὲ—(*sometimes—sometimes— ;* or *at one time—at another time*); it is the same with τότε and ὁτὲ— (see § 116. *Obs.* 9.) and τῇ μὲν—τῇ δὲ— or πὴ μὲν—πὴ δὲ—(*in this way—in that way*), ἔνθα μὲν—ἔνθα δὲ, and others. In such distinctions it sometimes happens that, for instance, ὁ μὲν, ὁ δ' οὗ are without a *verb* in reference to a preceding proposition, when μὲν appears to have an *affirmative* signif. nearly like the English *much, indeed,* Πάντας φιλητέον, ἀλλ' οὐ τὸν μὲν τὸν δ' οὗ, *we ought to love all, not one* MUCH, *and the other not at all;* Παρῆσαν οὐχ ὁ μὲν, ὁ δ' οὗ, ἀλλὰ πάντες, *there were present, not one* INDEED, *and the other not, but all.*

οὔτε and μήτε.

οὐδὲ and μηδέ. Both forms serve to connect *negative* propositions, and correspond to the Latin '*neque,*' *neither—nor;* with this difference, that οὔτε, μήτε, affect parts of propositions, or represent the *negation* as belonging to that with which they connect it, whilst οὐδὲ, μηδὲ, rather serve to connect whole propositions, partly as a strong contrast, and partly as a transition. Οὔτε and μήτε are more copulative, like καὶ when it is not employed in a *negative* proposition; οὐδὲ and μηδὲ more disjunctive, like δέ. Whenever οὔτε or μήτε is repeated, the *negations* generally refer one to the other, as in Latin '*neque—neque*'—*neither—nor;* but when οὐδὲ or μηδὲ is repeated, it only gives successive *negations* of the same kind as οὐδὲ alone.

Besides being connecting *particles,* οὐδὲ and μηδὲ also correspond to the particular signif. of καὶ, just as this signifies affirmatively 1.) *also,* 2.) *even,* so do these signify negatively 1.) *neither,* 2.) *not even,* and always have the latter signif. when they are in the middle of a proposition.

Originally οὐδὲ and μηδὲ signified '*not however,*' and must still often be understood thus in Epic poetry; they then are frequently written separate[3], οὐ δὲ, μὴ δέ. In common language the coalition of δὲ with the *negative particle* was avoided, either by placing these words differently, or by employing ἀλλὰ or ἀτάρ.

ἀλλὰ has the *intensive* signif. of δὲ, and is at the same time the English adversative *but.* It is, however, applied in various ways in a lively style, which are only learned by study. It is especially used abruptly at the beginning of a speech, or even of a whole work, when it often is intranslatable, and may but seldom be rendered *yes, truly, indeed,* or the like.

—ἀλλὰ γὰρ, see the *Notes* to Soph. *Philoct.* 81, 874.

γὰρ, *for,* always comes after other words, like the Lat. *enim.* It has a very varied elliptical use, especially in conversation, when it must be mentally prefaced by *I believe it—no wonder,* or the like ideas, which a careful attention to

[3] Even in Ionic prose, Herod. 5, 35. Πολλὰς εἶχε ἐλπίδας μετήσεσθαι (*to be dismissed*) ἐπὶ θάλασσαν, μὴ δὲ νεώτερόν τι ποιεύσης τῆς Μιλήτου, (*but if Miletus did not attempt any thing grievous,* i. e. *a desertion,*) οὐδαμᾷ, κ. τ. λ.

the context easily suggests. It is likewise used interrogatively.

This *particle* often appears superfluous to us in a proposition, which has been announced by a preceding *pronoun demonstrative;* Xenoph. *Mem.* 1, 1, 6. Ἀλλὰ μὴν ἐποίει καὶ τάδε πρὸς τοὺς ἐπιτηδείους, τὰ μὲν γὰρ ἀναγκαῖα συνεβούλευε πράττειν, and so on; here we should say simply, *he also did this* (or what follows) *for his friends, he counselled them what was necessary,* &c. (See also Plato *Lys.* 14. *Heind.*) In these cases γὰρ only explains what has been stated before, as is sometimes done in German and English by *namely.*

οὖν, *consequently, therefore,* follows only after other words. See about the οὖν, which is annexed, as ὁστισοῦν, &c. § 80, 1. and 116, 9. From this are derived

οὐκοῦν, οὔκουν. The *particles* οὐκ and οὖν used *affirmatively,* imply a conclusive *negative,* '*consequently not,*' '*therefore not.*' Hence in familiar language they were applied in different ways, which appear from the context, and are partly denoted by the accentuation. 1.) When used *interrogatively,* the *negative* conveys the *affirmative* opinion of the speaker. Eurip. *Orest.* 1238. Οὐκοῦν ὀνείδη τάδε κλύων ῥύσει τέκνα; *will you then, hearing these reproaches, not save your children?* Plato *Phædr.* 258. Οὐκοῦν, ἐὰν μὲν οὗτος ἐμμένῃ, γεγηθὼς ἀπέρχεται ἐκ τοῦ θεάτρου; *does he not then, when this is abided by, go pleased from the theatre?* This question, in consequence of being heard habitually as meaning the *negative, affirmatively,* became itself 2.) an *affirmation* without *interrogative.* Soph. *Antig.* 91. Οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι, *I therefore shall give over, when I am no longer able.* Plato *Phædr.* 274. Οὐκοῦν τὸ μὲν τέχνης τε καὶ ἀτεχνίας λόγων πέρι ἱκανῶς ἐχέτω, *thus then we have said enough of skill, and want of skill in speeches.* Very different from this is 3.) οὔκουν, when, without being conclusive, it merely is an *intensive negation.* Soph. *Aj.* 1336. Ἀλλ' αὐτὸν ἔμπας ὄντ' ἐγὼ τοιόνδε μοι Οὔκουν ἀτιμάσαιμ' ἄν, *but though he behaved to me in this manner, I should not like to insult him by any means: Philoct.* 872. Οὔκουν Ἀτρεῖδαι τοῦτ' ἔτλησαν εὐπόρως Οὕτως ἐνεγκεῖν, ὠγαθοὶ στρατηλάται, *the Atridæ did not bear this*

easily, &c. The similarity of the accent in the first and second οὐκοῦν, as contradistinguished from the third οὔκουν, has been traditionally handed down to us by the generality of editions; and the statement of the ancient grammarians agrees with it. See Herm. *ad Viger. n.* 261. to which may be added Apollon. *de Conjunctione, p.* 496, 9.—Phrynichus *Bekkeri, p.* 57. All admit a different accentuation only for the *conclusive* and *negative* expression[4]. The accentuation of the *affirmative* and *conclusive negation* '*consequently not*,' οὔκουν, is generally not different from the accentuation of the third form. But as it is customary to distinguish the unaltered signif. of compound *particles* by writing them separately, I think it is also proper in this case, and by no means repugnant to tradition: Plato *Phædr.* 275. (after having told Theuth that man would become forgetful through this security, Thamus continues,) Οὔκουν (more correctly οὐκ οὖν) μνήμης, ἀλλ' ὑπομνήσεως φάρμακον εὗρες, *then it is not for memory, but for recollection, that you have found a remedy!* Eurip. *Orest.* 1640.

Μεν. Ὅστις δὲ τιμᾷ μητέρ'— Ορ. Εὐδαίμων ἔφυ.

Μεν. Οὔκουν (more correctly οὐκ οὖν) σύγε, *then you* (*do*) *not?*

εἶτα and ἔπειτα, signify both *afterwards, thereupon*, 2.) *then* (see Herm. *ad Viger. n.* 239). Both are often used to express *reproaches in a scolding manner:* 1.) stating the motive of *anger* or *surprise* first, Ταῦτα δὴ τολμᾷς λέγειν—εἶτ' ἐγώ σου φείσομαι; *you dare to tell me this, and then* (*after all that, nevertheless,* or *yet*) *I am to spare you?* 2.) beginning a speech in reference to what had been said by another, just as we say, *you will then*—shorter *then*, Lat. *itane*, Εἶτα τολμήσεις τὸν υἱὸν ἀποθνήσκοντα εἰσορᾶν; *then you will take it on you to witness the death of your son?*—Xenoph. *Mem.* 1, 4, 11. Ἔπειτ' οὐκ οἴει φροντίζειν (*sc.* τοὺς θεοὺς τῶν ἀνθρώπων), οἳ πρῶτον μὲν—viz. *when they yet first*, &c. Both *particles* are also connected with *participles* in all these

[4] It is only in recent editions, that Hermann and others have begun to distinguish the *conclusive interrogative* by accenting it οὔκουν, but I cannot approve of it. The first and second form have in the main the same *affirmative* signif.; the accent of the *interrogative* is an ethic accent, which is not marked in any language by a grammatical accent. Both kinds of tradition are against the practice; for there is no mention made by grammarians, in any of the passages just quoted, of the *interrogative* signif. in this connexion.

signif., as we have seen above § 144. *Obs.* 6. But the instances, in which εἶτα and ἔπειτα are considered as dependent on the subsequent *participle*, (see Herm. *ad Viger. n.* 219.) admit every one of them likewise a reference to the *participle* which preceded, which ought to be preferred as more natural.

αὖ, 1.) *again, anew;* 2.) *on the other hand, contrariwise;* 3.) *further, and also.*

πρὶν, *before,* is in point of signif. a *compar.*, and takes therefore, when it refers to another proposition, the *particle* ἤ, commonly with the *infin.;* Πρὶν ἢ ἐλθεῖν ἐμὲ, *before I came.* But frequently ἤ is omitted, and πρὶν itself becomes a *conjunction,* πρὶν ἐλθεῖν ἐμέ:—πρὶν ἂν ἔλθω points to the future.

νῦν δὴ, *now, at this time;* and particularly with *præterites,* '*just now,*' '*shortly before.*'

πὼ and πώποτε. The principal signif. of these *particles* is *till now, hitherto:* but they are never joined to *affirmative* propositions in this sense. Their use is confined to the following cases.

They are most commonly joined to a *negation,* and express *yet,* Lat. *dum;* οὔπω, μήπω, *not yet,* '*nondum,*' but they must not be mistaken for the similar Epic forms, see § 116. *Obs.* 6. Πώποτε, however, is seldom annexed to the simple οὐ or μή: it is always οὐδεπώποτε, μηδεπώποτε, *never yet.* This is mostly used alone in reference to the *past,* so that the form without πὼ—οὐδέποτε, *never*—is commonly employed only generally, or with respect to the *fut.* See Wolf *ad Demosth. Lept.* 76. and Lobeck *ad Phryn.* 458. Both πὼ and πώποτε may be separated from the *negative particle* by other words between.

These *particles* are also sometimes emphatically used with *interrogatives, relatives,* and *participles,* which shorten this latter construction, Thuc. 3, 46. τίς πω ἐπεχείρησεν; Demosth. *Phil. I.* Ὅσα πώποτε ἠλπίσαμεν, *what we ever hoped for;* Plato *Phæd.* 116. Ἄριστος τῶν πώποτε δεῦρο ἀφικομένων.

πώμαλα, see the following *Section.*

ἔτι, alone is *yet, still, further;* and with a *negation,* οὐκέτι, μηκέτι, *no more, no longer.*

μὰ and νὴ, are particles of *protestation,* which always have the

object, by which we swear, in the *accus.*; *ex. gr.* νὴ Δία, *by Jove!*—A *protestation* with νὴ is always *affirmative;* but μὰ may take either an *affirmative* or *negative particle* (ναὶ μὰ Δία, and οὐ μὰ Δία): when μὰ, however, is alone, it is merely *negative,* μὰ Δία, *no, truly not; no, by Jove! far from it!*

2. But these and other *particles* are put in Greek to a variety of uses, which must be studied with the utmost attention, as they cannot be stated here. This is in particular the case with several *particles*, which formerly were called *particulæ expletivæ*, though their use alone can be called an *usus expletivus*, and this too must not be misunderstood. There are in all languages *particles*, which serve only to complete the sense of a proposition, or obtain a certain harmonious fulness or redundance, yet never without their proper import, though they might be omitted, since that which they are to denote is often understood of itself. Greek *particles* of this kind require still greater caution to be judged correctly. Their complete and primitive signif. generally has only been weakened, and merely gives to a proposition a slight shade of meaning, which can only be felt through an intimate acquaintance with the language, but which may be greatly assisted by the knowledge of their fundamental signif. This is as follows:—

γὲ, (enclitic,) properly *at least* (for which γοῦν is more generally used). It is also commonly employed, whenever a *single* object, or a *part*, is named relatively to the *whole* or *greatest number*. Hence it is so often annexed to ἐγὼ, (ἔγωγε,) whereby one opposes one's self as it were to the rest of mankind: exactly, *I for my part.* Frequently it may be rendered *certainly, indeed,* Lat. *certe.*

ἄρα, (in the Epics ἆρ and ῥὰ, the latter of which is enclitic,) always comes after other words[5], and signifies, 1.) most commonly *consequently*, 2.) where it appears to have no power, *conformably to nature* or *good manners,* Lat. *ex ordine, rite:* hence it serves as a transition to a proposition, which was expected; 3.) after εἰ, ἐὰν, and the like, *by chance.*

[5] If ἄρα or ἄρ' οὖν here and there begins a proposition, it ought always to be converted into ἄρα in prose, which in all such instances simply is a question supplying the place of an affirmation. See Heind. *ad Plat. Gorg.* 27.

The *interrogative particle* ἆρα, which always begins the *sentence*, is the Lat. *num*[6].

τοὶ, (enclitic,) is properly an old *dat.* instead of τῷ, and means *therefore, certainly;* but these signif. are forgotten, and τοιγὰρ, τοιγάρτοι, τοιγαροῦν, are strengthened expressions of τοί:—τοίνυν is used when an argument is continued, and so on, as if it were, *I say further, but now.*—Τοὶ alone only serves to strengthen an affirmation.

καί τοι, *and certainly, and truly,* 2.) *and yet,* 3.) *although.*

μέντοι, *to be sure*[7], hence 2.) *but indeed, however;* it is a more emphatic form for δέ.

τ' ἆρα, τ' ἄρ, (see § 29. *Obs.* 8.) with poets ἄρα, strengthened by τοί.

δὴ, properly *at present, now* (for which ἤδη is used); hence it serves in various ways to enliven a speech; ἄγε δὴ, *come on then;* τί δὴ, *what then?*—It also means *forsooth, truly,* and

After the *pronoun relatives,* ὅστις δὴ, ὅπου δὴ[8], *whosoever it may be, wherever it may be,* &c.; or *any one, I know not where.*

μὴν, (Doric μὰν, Epic μὲν and μὰν, is 1.) an affirmation, *truly, indeed,* 2.) *but indeed, yet,* Plat. *Soph.* 1. Καί μοι δοκεῖ θεὸς μὲν οὐδαμῶς εἶναι, θεῖος μήν.

γὲ μὴν, (Epic γὲ μὲν,) *true, certainly;* hence it is also a more powerful δὲ, see *Exc.* 1. *ad Arat.* Καὶ μὴν, Lat. *immo, yes, by all means!* and opposed to a contradiction, it is the Latin *atqui, and yet.*

After *interrogatives* following an interlocutor's *negation* πότε μήν; *when then?* τίς μήν; *who then?* (i. e. *when, who else then?*) whence τί μὴν is as much as *why not?*

ἦ μὴν, (Ionic and Epic ἦ μὲν,) is the common formula of *asseverations* and *protestations,* sometimes with the *indic.* ἦ μὴν ἐγὼ ἔπαθον τοῦτο, (*I swear that I have suffered this,*) sometimes with the *infin.* dependent on other *verbs,* as ὄμνυμι ἦ μὴν δώσειν (*I faithfully promise to give*); and also in the 3 *pers.* Ὑπεδέξατο ἦ μὴν μὴ ἀπορεῖν

[6] Attic poets, however, interchange the quantity, and use ἄρα for *therefore,* and ἆρα as an *interrogative particle;* but its place in the proposition is the same.

[7] This *particle* is derived from μὴν (*Epic* μὲν) and τοὶ, compare § 150, 1.

[8] They are generally written separately, but whenever they receive the addition of the strengthening ποτὲ, (see § 30. *Obs.* 1. and § 116, 6.) they are most usually written as a single word.

αὐτοὺς τροφῆς, he took it on himself, faithfully promised that they should not want food.

οὐ μὴν, 1.) *yet not*, 2.) a *negative protestation*, answering to the *affirmative ἦ μήν*: in a dependent proposition *μὴ μήν*.

θὴν, (enclitic, peculiar to the Ion. and Dor. poets,) is also an *affirmation*, conveying pretty nearly the idea of *I should think so*; hence it is used especially in an ironical and sarcastical sense; *ἦ θην, οὔ θην, even so, not so I should think.*

νὺ, νὺν, short and enclitic, used only in the Ionic dialect and in poetry, 1.) properly the same with *νῦν*, for which it is sometimes used; 2.) for *οὖν, therefore, now*; 3.) like the English *too, Θνητὸς δέ νυ καὶ σὺ τέτυξαι, thou too art born mortal, Il. π.* 622.

πὲρ, (enclitic, and probably derived from *πέρι* in the sense of *very*, § 147. *Obs.* 9.) *quite*;—hence *ὥσπερ* properly means *entirely as*—*καίπερ, though ever so much*, i. e. *although*, in which sense we also have *πὲρ*, alone.

ποτὲ, (enclitic,) *at any time*; used interrogatively, it expresses *surprise*; *Τίς ποτέ ἐστιν οὗτος; who can this be, who may this be?*

ποὺ, (enclitic,) 1.) *somewhere, anywhere*; 2.) *by chance, perhaps*; 3.) in conversing on putting indirect questions to found an argument on the affirmative answer of the interlocutor. See *Ind. in Plat. Menon. in v.*

Δήπου is the same as *ποὺ*, but more emphatical, and if a little irony is used so as to hint that the opposite is impossible, it is *δήπουθεν*. Demosth. *Mid.* 26. *Ἑστάναι γὰρ ἐξέσται δήπουθεν αὐτῷ, for I should think that he will be allowed to stand there.*

§ 150.—*Of some particular Locutions.*

οὐ μὴν ἀλλὰ, or *οὐ μέντοι ἀλλὰ*, (compare § 149, 2.) is properly *yet no, but no! rather—*: but it commonly means merely *yet, however*; sometimes also *rather.*

οὐχ ὅτι and *οὐχ ὅπως*. These two phrases are generally considered as identical, while they rather are antithetical: the *verb λέγω*, or some such *verb*, must be supplied in both. When the phrase with *ὅτι* follows, the

proposition is *affirmative;* Xen. *Memor.* 2, 9, 8. Καὶ οὐχ ὅτι μόνος ὁ Κρίτων ἐν ἡσυχίᾳ ἦν, ἀλλὰ καὶ οἱ φίλοι αὐτοῦ, (where μόνος belongs only to Κρίτων). Theophr. Οὐχ ὅτι ἀνέφυ ἂν, ἀλλὰ καὶ ἐναυξεστέρας καὶ καλλίους ἐποίησε, *it would not only have blown, but also,* &c. Dio. Cass. 42. *p.* 285. Δανειζόμενος οὐχ ὅτι παρὰ τῶν ἰδιωτῶν, ἀλλὰ καὶ παρὰ τῶν πόλεων, *not only by private persons, but also by cities.* When this phrase is to introduce a *negation,* the *negative* must lie already in the proposition itself, and may then be heightened by ἀλλ' οὐδὲ, Demosth. *c. Timocr.* 702. Οὐχ ὅτι τῶν ὄντων ἀπεστερήμην ἂν, ἀλλ' οὐδ' ἂν ἔζην. Thuc. 2, 97. Ταύτῃ δὲ, (*Scytharum potentiæ,*) ἀδύνατα ἐξισοῦσθαι οὐχ ὅτι τὰ ἐν τῇ Εὐρώπῃ, ἀλλ' οὐδ' ἐν τῇ Ἀσίᾳ ἔθνος ἓν πρὸς ἓν οὐκ ἔστιν, κ. τ. λ. Whenever the *negative* is to be expressed, οὐχ ὅπως is more usually employed, in which case ὅπως, *how, as,* means *that not,* Demosth. *c. Polycl.* 1225. Ἡ δὲ γῆ οὐχ ὅπως τινὰ καρπὸν ἤνεγκεν, ἀλλὰ καὶ τὸ ὕδωρ —ἐκ τῶν φρεάτων ἐπέλιπεν, *not only the earth bore no fruit,* &c. Xenoph. *Hellen.* 5, 4, 34. Ἐδίδασκον τὸν δῆμον, ὡς οἱ Λακεδαιμόνιοι οὐχ ὅπως τιμωρήσαιντο, ἀλλὰ καὶ ἐπαινέσαιεν τὸν Σφοδρίαν, *that the Spartans not only would punish,* &c. 2, 4, 14. Οὐχ ὅπως ἀδικοῦντες, ἀλλ' οὐδ' ἐπιδημοῦντες, ἐφυγαδευόμεθα, *having not only done them no harm, but not having even entered their country, we were banished.* Οὔκουν, (i. e. οὐκ οὖν, *see above,*) ὅπως μνησθῆναι ἄν τις ἐτόλμησε—φλαῦρόν τι, ἀλλ' ὡς ἐν ὀφθαλμοῖς—βασιλέως—ἕκαστος διέκειτο [9].

οὐχ ὅσον and οὐχ οἷον are, but less frequently, used in the same sense, the former for οὐχ ὅτι: Thuc., at least, has it with an additional second οὐ, 4, 62. for the *negative,* Οἱ μὲν οὐχ ὅσον οὐκ ἠμύναντο, ἀλλ' οὐδ' ἐσώθησαν. Οὐχ οἷον is used for οὐχ ὅπως: Polyb. Οὐχ οἷον ὠφελεῖν δύναιτ' ἂν τοὺς φίλους, ἀλλ' οὐδ' αὐτοὺς σώζειν.

Whenever ὅτι and ὅπως are introduced with μὴ, ὑπολάβῃ τὶς may be supplied, or they may be understood like the Latin *ne dicam,* and are thus stronger than the

[9] The example quoted by Viger 7, 10, 5. without mentioning whence it is taken, Οὐχ ὅπως τοὺς πολεμίους, κ. τ. λ. where οὐχ ὅπως is employed *affirmatively* for *not only,* unquestionably is not genuine; and the passage of Athenæus with the *negative* οὐχ ὅτι, quoted by Budæus, p. 911. without specifying where it stands, (Οὐχ ὅτι ἡμῶν τινὰ προσβλέποντες, ἀλλ' οὐδὲ ἀλλήλους,) is of an unknown period.

preceding expressions, but both in a *negative* sense. *Cyrop.* 1, 3, 10. Μὴ ὅπως ὀρχεῖσθαι ἐν ῥυθμῷ, ἀλλ' οὐδ' ὀρθοῦσθαι ἐδύνασθε, 3, 2, 21. Οὐκ ἂν ἡμεῖς ἀσφαλῶς ἐργαζοίμεθα, μὴ ὅτι τὴν τούτων, ἀλλ' οὐδ' ἂν τὴν ἡμετέραν. *Memor.* 1, 6, 11. Καίτοι τόγε ἱμάτιον ἢ τὴν οἰκίαν οὐδενὶ ἂν μὴ ὅτι προῖκα δοίης, ἀλλ' οὐδ' ἂν ἔλαττον τῆς ἀξίας λαβών: all which connexions are easily supplied and explained.

When *μὴ ὅτι* follows, the expression is still more intensive, and is to be understood like the Latin '*nedum*,' *much less, much more.* Plato *Crat.* 427. Δοκεῖ σοὶ ῥᾴδιον εἶναι οὕτω ταχὺ μαθεῖν ὁτιοῦν πρᾶγμα, μὴ ὅτι τοσοῦτον ὃ δὴ δοκεῖ ἐν τοῖς μεγίστοις μέγιστον εἶναι. *Phædr.* 240. Ἃ καὶ λόγῳ ἐστὶν ἀκούειν οὐκ ἐπιτερπὲς, μὴ ὅτι δὴ ἔργῳ. Xenoph. *Hell.* 2, 3, 35. Οὐδὲ πλεῖν, μὴ ὅτι ἀναιρεῖσθαι τοὺς ἄνδρας δυνατὸν ἦν:—Lucian has *οὐχ ὅπως* in the same sense, *Dial. Mort.* 27, 5. Οὐδ' ἑστάναι χαμαὶ οὐχ ὅπως βαδίζειν ἐδύνατο.

οὐχ ὅτι sometimes serves to introduce a seeming objection, which is immediately after refuted, (commonly with *ἀλλὰ*,) *not that—but;* when there is no refutation, *οὐχ ὅτι* also signifies *although:* Heind. *ad Plat. Lys.* 37. *Protag.* 66.

ὅτι μὴ after *negations* means *except.*

τὸ δὲ, an elliptical expression, not easily supplied, which introduces a proposition opposed to what has been stated before, nearly like the English *as, however, but as yet,* Heind. *ad Plat. Theæt.* 37. Buttm. *ad Menon.* 37.

τὸ μὴ, more commonly *τὸ μὴ οὐ*, with the *infin.* as much as *ὥστε μὴ, so that not, that not,* Lat. '*quo minus, quin.*' See *Exc.* 11. *ad Demosth. Mid.* 142. Compare also *τοῦ μὴ*, § 148. *Obs.* 9.

τὶ frequently becomes a *limiting* or also *generalising particle,* '*in some degree,*'—'*in anything;*' hence *οὔτι, μήτι, not at all;* but these *particles* may be separated, *οὔτε τι ἔργα, Il. a.* 115. See about the *tmesis* with *τὶ*, (*ὑπό τι,*) § 147. *Obs.* 10.

μήτι γε, much less, Lat. *nedum,* probably derived from *μὴ ὅτι.*

οὐ περὶ, ex. gr. Οὐ περὶ τοῦ τιμωρήσασθαι, ἀλλὰ καὶ—, *to say nothing of revenge,* (i. e. *revenge is out of the question,*) *but we will even—* (Thuc. 4, 63).

ὅσον οὐ or ὁσονοὐ, (Lat. '*tantum non*,') *nearly, almost;* Τὸν μέλλοντα καὶ ὁσονοὐ παρόντα πόλεμον, *the war which is imminent and almost at hand*, i. e. *only just so much is wanting, that we are not actually at war.*

ὅσον and οἷος with the *infin.* for ὥστε, see § 143, 1, 2.

ὅσος, η, ον, in θαυμαστὸν ὅσον, and the like, is the Lat. '*mirum quantum*,' *wonderfully much*, i. e. *a very great deal.* It is used in the same way before or after *superl.* of words expressive of a *quantity;* πλεῖστα ὅσα, ὅσα πλεῖστα, Lat. '*quamplurima*,' *a great many.* See § 151, 1, 5.

ὅσαι ἡμέραι, *daily*, (Plato *Charm.* 51. *extr.*) and also ὅσος with any *limitations of time.* The former is also written close together, and contracted ὁσημέραι.

ἀνθ' ὧν, (according to the rule of § 143, 5,) is used for ἀντὶ ἐκείνων ἅ—*ex. gr.* Λαβὲ τοῦτο ἀνθ' ὧν ἔδωκάς μοι, *take this for that, which you have given to me.* But it is also used for ἀντὶ τούτου ὅτι, *for this, that*, Χάριν σοὶ οἶδα, ἀνθ' ὧν ἦλθες, *I thank you for this, that you are come.*

ἐφ' ᾧ, is properly for ἐπὶ τούτῳ, ὅ—, but commonly for ἐπὶ τούτῳ ὡς—; and as ἐπὶ with the *dat.* conveys the idea of a *condition*, ἐφ' ᾧ means *on condition that;* Λέξω σοὶ ἐφ' ᾧ σιγήσεις, *I will tell it to you on condition that you be silent.*

ἐφ' ᾧτε is the same, (for ἐπὶ τούτῳ, ὥστε,) but is more usually construed with the *infin.: ex. gr.* Ἡιρέθησαν ἐφ' ᾧτε συγγράψαι νόμους, *they were chosen on condition that they should make laws.*

ἕστε, (not ἕς τε, for it is used instead of ἐς ὅτε, *Dor.* ἕστε,) *until, as long as—*, § 139, c.

οἷος, see above ὅσος.

οἷός τε (οἷόστε,) means, in speaking of persons, *able*,—of things, *possible;* Οἷός τέ ἐστι πάντ' ἀποδεῖξαι, *he is able to do any thing;* ἀλλ' οὐχ οἵόντε τοῦτο, *but that is not possible.* Compare § 143, 1, 2.

οἷον εἰκὸς, *as may be imagined, as may be supposed.*

οὐδὲν οἷον properly *there is nothing like*, (French, '*il n'y a rien de tel*,') whence for instance, Οὐδὲν οἷον ἀκοῦσαι τῶν λόγων αὐτοῦ, i. e. *the best thing we can do is to hear him, there is nothing like hearing him.*

ἄλλο is used *negatively* or *interrogatively* to strengthen an *affirmative* proposition, in which case there generally is a *verb* omitted, *Cyrop.* 1, 4, 24. Ἐκεῖνος οὐδὲν ἄλλο ἢ τοὺς πεπτω-

κότας περιελαύνων ἐθεᾶτο. *Memor. Socr.* 2, 3, 17. Τί γὰρ ἄλλο ἢ κινδυνεύσεις ἐπιδεῖξαι, σὺ μὲν χρηστὸς—εἶναι, κ. τ. λ. When ἄλλο is spelled with an apostrophus in this connexion, it commonly loses its accent: Plato *Apol.* p. 20. Δι' οὐδὲν ἀλλ' ἢ διὰ σοφίαν τινὰ τοῦτο τὸ ὄνομα ἔσχηκα, *Phædr.* 231. Ὥστε οὐδὲν ὑπολείπεται ἀλλ' ἢ ποιεῖν προθύμως ὅ, τι ἂν, κ.τ.λ. *Menon.* 9. Ὅτι οὐδὲν ἀλλ' ἢ ἐπιτάττεις, *because you do nothing but command.* Æschin. c. *Tim.* Ὥστε μηδὲν ἀλλ' ἢ τὰς αἰσχύνας αὐτῷ περιεῖναι. This accentuation gives to ἀλλ' the appearance of the abbreviated ἀλλά: hence it frequently is accented ἄλλ' in such instances.

To these phrases belongs also the *interrogative* expression ἄλλο τι: Plato *Gorg.* 81. Εἰ μὲν γὰρ τυγχάνει ταῦτα ἀληθῆ ὄντα, ἃ λέγεις, ἄλλο τι ἢ ἡμῶν ὁ βίος ἀνατετραμμένος ἂν εἴη; *if this were true, would not our life be destroyed?* The *particle* ἢ is also frequently omitted in this *interrogative:* Plato *Rep.* 369. Ἄλλο τι γεωργὸς μὲν εἷς, ὁ δὲ οἰκοδόμος; *is not one a husbandman, and the other a builder?*

These connexions gave rise to ἀλλ' ἢ being used for the Latin '*nisi*,' *unless, but except*, Aristoph. *Ran.* 1105. Οὐκ ἠπίστανθ' ἁλλ' ἢ μάζαν καλέσαι καὶ ῥυππαπαὶ εἰπεῖν. But in most cases there is an abbreviation of the thought before this ἀλλ' ἢ, which it is impossible to supply by words; Isæus *de Aristarch. Hered.* 261. Ὁ νόμος οὐκ ἐᾷ τῶν τῆς ἐπικλήρου κύριον εἶναι, ἀλλ' ἢ τοὺς παῖδας—κρατεῖν τῶν χρημάτων. Plato *Phædr.* 89. Τίνος μὲν οὖν ἕνεκα κἄν τις, ὡς εἰπεῖν, ζῴη, ἀλλ' ἢ τῶν τοιούτων ἡδονῶν ἕνεκα; See also Aristoph. *Acharn.* 1112 [10].

τἄλλα for τὰ ἄλλα, *in other respects, otherwise, ex. gr.* Ἔστιν ἄπαις, τἄλλα εὐδαιμονεῖ, *he is childless, in other respects he is happy.* Hence τὰ δὲ ἄλλα—and in the next proposition καὶ, *as in general—so in particular*, Τά τε ἄλλα εὐδαιμονεῖ, καὶ παῖδας ἔχει κατηκόους αὐτῷ, (compare καὶ and τὲ in the preceding *Section*,) whence the elliptical phrase τά τε ἄλλα

[10] This evidently shows the affinity between all the above-mentioned phrases. The accent, according to general custom, should therefore remain unchanged on ἀλλ'. But the expression ἀλλ' ἢ for *nisi* is too abrupt, particularly as there are passages, in which the word ἄλλος is already used once in what went before, so that the ellipsis before ἀλλ' ἢ is not clear; Plato *Apol.* p. 34. Τίνα ἄλλον λόγον ἔχουσι βοηθοῦντες ἐμοὶ, ἀλλ' ἢ ὀρθόν τε καὶ δίκαιον; even the ancient grammarians seem to have derived this ἀλλ' ἢ from ἀλλά. As it here loses the accent, the latter is commonly also omitted in the other above-mentioned phrases, which are connected with it.

καὶ—properly *among others*, but it may always be rendered by *in particular*.

ἄλλως τε καὶ, also *in particular, especially;* and has the same origin as the preceding.

ἀμφότερον, used by poets *adverbially*, (or *elliptically*,) and means *both, as well—as, as—as;* χώσατο δ' αἰνῶς Ἀμφότερον νίκης τε καὶ ἔγχεος, ὃ ξυνέαξεν. In prose it is the same when the *accus.* ἀμφότερα unites two preceding modifications, expressed in a different *case*, Διαφέροντες ἢ σοφίᾳ ἢ κάλλει ἢ ἀμφότερα, (Heind. *ad Plat. Charm.* 3.) and also in another corresponding instance, θάτερα, Plato *de LL.* 6. p. 765. Ἔστω πείθων γνήσιον πατὴρ μάλιστα μὲν υἱέων καὶ θυγατέρων, εἰ δὲ μή, θάτερα, *if not yet one of the two.*

ταὐτὸ τοῦτο, τοὐναντίον, τὸ λεγόμενον, and similar *intercalations*, see § 131. *Obs.* 6.

οὗτος, αὕτη, as *exclamation*, see § 76. *Obs.* 3.

καὶ ταῦτα, *and that too;* Τηλικαύτην παρθένον ἐν κεφαλῇ ἔθρεψας, καὶ ταῦτα ἔνοπλον, *Such a virgin* (Pallas) *have you had in your head, and that too armed!*

τοῦτο μὲν, τοῦτο δὲ, is often used *adverbially*. See § 128. *Obs.* 4.

αὐτῷ, αὐτῇ, omitting σὺν, see § 134. *Obs.* 7.

αὐτὸ δείξει, αὐτὸ σημανεῖ, *the thing will show it, the deed will prove it.*

πρὸ τοῦ, better πρότοῦ, *formerly, ere this*, (πρὸ τούτου or ἐκείνου τοῦ χρόνου,) see *ad Plat. Alcib.* 1, 14.

τοῦ λοιποῦ, (*sc.* χρόνου,) *hereafter*, (compare § 132, 6, 4.)—τὸ λοιπὸν or merely λοιπὸν, *henceforth.*

πολλοῦ δεῖ, *impersonal*, '*far from*,' (French, *il s'en faut de beaucoup;*) *personal*, πολλοῦ δέω, *I am far from, ex. gr.* λέγειν τοῦτο (see the *Note* to § 151, 1, 7). πολλοῦ δεῖν, see § 141. *Obs.* 5.

The contrary is μικροῦ or ὀλίγου δεῖ, δέω, δεῖν, *nearly, very near*, Lat. '*non multum abest quin*,' *wanting but little, almost;* ὀλίγου δέω εἰπεῖν, *I had almost said, was very near saying.* Frequently ὀλίγου or μικροῦ alone is used in this sense.

περὶ πολλοῦ ἐστί μοι, or περὶ πολλοῦ ποιοῦμαι or ἡγοῦμαι, *I make much of, value highly, it is of importance to me, I wish very much;* περὶ πλείονος, περὶ πλείστου is the same, and περὶ μικροῦ, &c. the contrary.

μᾶλλον δὲ, when alone, is always to be rendered '*or rather*.'

μάλιστα μὲν, (in reference to εἰ δὲ μὴ coming after,) *it would be best, if possible, properly indeed;* Καταγιγνώσκετε αὐτοῦ μάλιστα μὲν θάνατον, εἰ δὲ μὴ, ἀειφυγίαν, *it would be best to condemn him to death, but if not, to a perpetual exile.*

When μάλιστα is used *interrogatively,* requiring a more definite or precise answer, it has nearly the same meaning: πόσοι μάλιστα; *how many then exactly?*—With numerals it denotes their probable amount, (Ἐν τεσσαράκοντα μάλιστα ἡμέραις,) affirmatively indeed, (*most assuredly, certainly,*) speaking from conviction, yet so as to give to understand that the matter is not absolutely, positively certain: hence πὴ, ποὺ, and the like, are frequently added. See *Ind. ad Plat. Menon. in v. Wessel. ad Herod.* 8, 65.

πώμαλα, originally, *how so*[11]*?* hence, *by no means.*

ἄληθες, (accented in this way,) ironically, *indeed! is it so?—do you think so?* Lat. *itane?* Brunck *ad Aristoph. Ran.* 840.

ὤφελον, (non-Attic ὄφελον,) properly *I ought*; hence it denotes a *wish,* partly alone; Μήποτ' ὤφελον ποιεῖν, *had I but never done it!* and partly with ὡς or εἴθε, εἰ γὰρ, (*O that! would to Heaven!* Lat. '*utinam*;') Ὡς ὤφελες παρεῖναι, *O that thou hadst been present;* εἰ γὰρ ὤφελον θανεῖν, *O that I had died!* It is only with later writers that it is an *indeclinable interjection.*

ἀμέλει, *do not mind;* hence 1.) an *asseveration, unquestionably, no doubt, truly;* 2.) a *confirmation* of a more general proposition by a particular one, *and indeed*—.

οἶσθα, construed with the *imper.* and the *pronoun relative,* see § 139, B. *Obs.* 3.

ἔστι, comes before *pronouns relative* of all kinds: ἔστιν ὅτε, Lat. '*est cum*,' i. e. *sometimes:* ἔστιν ὃς, Lat. '*est qui*,' i. e. *some one.* It is even used in this way before a *pl.;* Καὶ ἔστιν οἳ αὐτῶν ἐτιτρώσκοντο, *and some of them were wounded;* Ἔστιν οἷς οὐχ οὕτως ἔδοξεν, *to some it did not appear so,* (but we may also say εἰσὶν οἵ.) *Anab.* 1, 5, 7. Ἦν τῶν σταθμῶν, οὓς πάνυ μακροὺς ἤλαυνεν, *he made some of these halting stations very long.* This phrase was afterwards considered as a single word, and thus interwoven in the

[11] It is far more natural to suppose this form derived from πῶς μάλα than to derive it with grammarians from the rather uncommon Doric πῶ for πόθεν.

speech; Εἰ γὰρ ὁ τρόπος ἔστιν οἷς δυσαρεστεῖ, *for if the manner displeases some;* κλέπτειν δὲ ἐφῆκεν ἔστιν ἃ, *but he allowed them to steal some things* (Xenoph. *Laced.* 2, 7). Οὕσπερ εἶδον ἔστιν ὅπου, *which I have seen somewhere.*—And as an *interrogative,* Ἔστιν οὕστινας ἀνθρώπους τεθαύμακας ἐπὶ σοφίᾳ; *have you ever admired any man for his wisdom?* Xenoph. *Mem.* 1, 4, 2.

οὐκ ἔστιν ὅπως, *it is impossible, inconceivable;* Ἡ φιλοπραγμοσύνη, ὑφ' ἧς οὐκ ἔστιν ὅπως ἡσυχίαν σχήσει, *the great attention to business, which will not let him remain quiet.* Compare about ὑφ' ἧς, § 147. *Obs.* 3.

ἔστιν, ἔξεστιν, ἔνεστι, πάρεστι πράττειν, (with the *dat.* of the *person,* or in general,) all signify, *it is allowed, in one's power.* But ἔνεστι alludes to *physical* power, *it is possible,* ἔξεστιν to the moral power, *it is lawful;* ἔστι is between the two, and means indefinitely *it will do, it may be done;* πάρεστιν the same, only that it conveys the additional idea of *facility,* '*it is at hand, may be done without ceremony, any difficulty.*' Whenever ἔνεστιν and ἔξεστι are used one for the other, it is merely from rhetorical motives, just as we say by way of strengthening the expression, *I cannot possibly do it,* instead of *dare not* or *may not do it;* and *I am allowed to do it, may do it.*

ὡς ἔνι. In this expression ἔνι, (according to § 117, 3, 2.) is used for ἔνεστι, *it is possible;* hence before *superl.* ὡς ἔνι μάλιστα, *as far as it is any way possible.*

ὡς ἔπος εἰπεῖν, *so to speak,* see § 140. *Obs.* 5.

ὡς συνελόντι (*sc.* λόγῳ) εἰπεῖν, also without ὡς, (compare § 140. *Obs.* 5.) and simply συνελόντι without εἰπεῖν, *to be short.*

ἐν τοῖς. When these words come before a *superl.,* they mean the Latin '*omnium,*' *of all;* Ἐν τοῖς πρῶτοι παρῆσαν οἱ Ἀθηναῖοι, *the Athenians were there the first of all;* Τοῦτο ἐγὼ ἐν τοῖς βαρύτατα ἂν ἐνέγκαιμι, *I should be the greatest sufferer of all.*—To resolve this expression we must supply after ἐν τοῖς a *participle* suggested by the sequel of the proposition, here in the first instance ἐν τοῖς παροῦσιν, in the second ἐν τοῖς βαρέως φέρουσιν αὐτό. But when the *superl.* is an *adverb* as here in the second instance, we must be careful not to construe thus, Ἐγὼ τοῦτο ἂν ἐνέγκαιμι ἐν τοῖς βαρύτατα φέρουσιν αὐτὸ, which would weaken the idea, (*I should be one of those, who suffer the most,*) and

is incorrect, as is evident from the instances where this construction is inadmissible, as in ἐν τοῖς πρῶτοι.—This ἐν τοῖς is used even before *nouns fem.*; Thuc. Ἐν τοῖς πλεῖσται νῆες παρ' αὐτοῖς ἐγένοντο, and Ἡ στάσις ἐν τοῖς πρώτη ἐγένετο.

οἱ ἀμφὶ, or οἱ περὶ, with an *accus.*; οἱ ἀμφὶ Ἄνυτον, commonly means not only *those who were about* or *with him*, but, *Anytus with his followers, party*, &c.; οἱ ἀμφὶ Θαλῆν, *Thales and other wise men of his time* (Plato *Hipp. Maj.* 2). Attic writers employ this indefinite expression, even when they chiefly allude to only one individual, leaving it at the same time for some reason undecided and in the dark, whether they mean that individual alone. Thus οἱ ἀμφὶ Εὐθύφρονα, (Plato *Crat.* 36.) means only *Euthyphro*, but hints at the same time that there may be *others of his opinion and party*: οἱ ἀμφὶ Θεμιστοκλέα, (*Menon. towards the end,*) like the French, '*les Thémistocle*;' again, οἱ περὶ Κέκροπα, (Xen. *Memor.* 3, 5, 10.) *Cecrops only*, but the obscurity of the old tradition seems to be hinted at.

εἰ μὴ διὰ, with the *accus.*, literally *if not for, had it not been for*; Καὶ ἀπέθανεν ἂν εἰ μὴ διὰ τὸν κύνα, *he would have perished, had it not been for his dog.* See also § 139. *Obs.* 4.

μεταξὺ, *among, between.* This particle commonly stands as *adverb* before a *participle* in this manner: μεταξὺ περιπατῶν, *while walking*; μεταξὺ δειπνοῦντα ἐφόνευσεν αὐτὸν, *he killed him while he was at supper* (Lat. *inter ambulandum, inter cœnandum*).

ἕνεκα, often means *as far as concerns*; Ἄνευ τοῦ ἡλίου, ἕνεκα τῶν ἑτέρων ἄστρων, νὺξ ἂν ἦν ἀεὶ, *without the sun it would always be night, as far as the other constellations are concerned.* Hence ἀργυρίου ἕνεκα, *as far as money will do it*; τούτου γε ἕνεκα, *if it be nothing else, if it only depends on that, if that be all* (Heind. *ad Plat. Charm.* 14).

ἅμα, and in the second part of the proposition καὶ, *as soon as*; Ἅμα ἀκηκόαμέν τι καὶ τριηράρχους καθίσταμεν, *as soon as we hear any thing* (of the enemy), *we shall appoint the commanders of the ships.* It is also employed like μεταξὺ, *ex. gr.* Ἅμα ταῦτ' εἰπὼν ἀνέστη, *having said this he rose.*

πυλλάκις, after some particles like εἰ, μὴ, means the Latin '*forte*,' *by chance, as will happen.* Heind. *ad Plat. Phæd.* 11. *Ind. ad Plat. Menon. cet.*

ὁ ἀεί. When this expression comes before a *participle*, ἀεὶ always means *every time*; ὁ ἀεὶ ἠδικημένος, *who has every time* (*whenever the opportunity occurred*) *been wronged*; ὁ ἀεὶ ἄρχων, *the then Archon*. The same with substantives and relative pronouns.

ῥοῦδος is construed as a *verb*, εἶναι, being omitted, *he is gone, vanished away*; Ῥοῦδος γὰρ ὁ ἀνὴρ, *for the man is gone*, ῥοῦδα πάντα, *it is all over* (compare § 129. *Obs.* 7).

ἀρξάμενος, *ex. gr.* ἀπὸ σοῦ ἀρξάμενος, *and you above all*. In this phrase the participle always joins the principal object in question; Ἐστὶν ὅστις Ἀθηναίων ἀπὸ σοῦ ἀρξάμενος, μᾶλλον δέξαιτ' ἂν δοῦλος γενέσθαι ἢ δεσπότης; *is there any one among the Athenians, and you above all, who would rather be a slave than a master?* πάντες οὗτοι ἀπὸ τῶν ἡρώων ἀρξάμενοι οὐδεὶς πώποτε ἔψεξεν ἀδικίαν. See *Ind. ad Menon.* &c. in *v.* Heind. *ad Plat. Gorg.* 60.

μέλλειν, see § 137. *Obs.* 11. Out of this natural signif. of μέλλειν arise two other meanings, which must not be confounded, 1.) the supposititious conjectural meaning, Hom. οὕτω που Διὶ μέλλει—φίλον εἶναι, *consequently it probably will please Jove*; 2.) the meaning of *to delay, postpone, leave to futurity*, τί δ' οὐ μέλλει; τί δ' οὐκ ἔμελλε; *why should he not?* i. e. *most certainly he will*. But the meaning is the same without the *negative*, τί μέλλει; *why not?* i. e. *to be sure, by all means*. Heind. *ad Plat. Hipp. Maj.* 17.

ἔρχεσθαι, ἰέναι, with the *participle* of the *fut.*: *to be going to, to be on the point to*; Ὅπερ ἤα ἐρῶν, *what I was going to say* (French, '*ce que j'allois dire*').

ἐθέλειν, (never θέλειν,) before an *infin.* must very often be considered as an *adverb* with a finite *verb*, '*spontaneously*,' '*willingly*;' δωρεῖσθαι ἐθέλουσι, *they freely bestow gifts* (Xenoph. *Hier.* 7, 9). Κύρῳ ἴσμεν ἐθελήσαντας πείθεσθαι τοὺς μὲν, *Cyrop.* 1, 1, 3, where the *part.* (according to § 144, 4. b.) is used merely because of ἴσμεν. Ἴσμεν ὅτι ἠθέλησαν πείθεσθαι, *that they obeyed willingly*.

φθάνειν, *to come before, prevent, anticipate*. This *verb*, independently of its proper signif., is used in three different senses.

1.) In a positive sense with the *participle* of the principal *verb* (§ 144. *Obs.* 8.) it means *to do a thing sooner*

than another, or *before another occurrence can take place*; ἔφθασα αὐτὸν παρελθὼν, *I arrived before him, before he did arrive*; ἔφθην ἀπιὼν, *I had gone away before.* Hence it is also used to express *celerity*; Herod. 3, 78. Φθάνει τὰ τόξα κατελόμενος.

2.) In a *negative* sense also with the *part.*, and connected with another proposition by καὶ, it means *hardly, no sooner—than*—Οὐκ ἔφθημεν ἐλθόντες καὶ νόσοις ἐλήφθημεν, (Isocr.) *we were no sooner arrived than we were attacked by diseases*; Οὐκ ἔφθησαν ὑμᾶς καταδουλωσάμενοι καὶ πρώτου αὐτοῦ φυγὴν κατέγνωσαν, (Isocr.) *they no sooner had subjugated you than he was the first whom they condemned to exile.* Compare above ἅμα.

3.) In the *negative* sense with the *part.*, (or the *part.* being mentally supplied from the context,) but without any necessary further connexion, it means *to be ready, not to fail*, which imparts to the *verb* in the *part.* an idea of *unavoidableness* and *rapidity.* Φθάνειν in this sense occurs only in the *opt.* with ἂν [12], and that a.) instead of the *imper.* οὐκ ἂν φθάνοις λέγων, *do not tarry, hesitate telling to us*, i. e. *tell to us immediately*, b.) as a *sure foretelling, promise*, &c. Οὐκ ἂν φθάνοιμι, (the answer to a request,) *I will not fail, am ready*; Οὐκ ἂν φθάνοι ἀποθνήσκων, *he will not escape death, will not fail being killed, is sure to be killed*: Εἰ οὖν μὴ τιμωρήσεσθε τούτους, οὐκ ἂν φθάνοι τὸ πλῆθος τούτοις τοῖς θηρίοις δουλεῦον, *if you do not punish them, the multitude will infallibly become the slaves of these brutes.*—It is as obvious as it is striking that this *negative* sense is the same with the first *positive* or *affirmative* one. To explain this contradiction, we must assume that οὐκ ἂν φθάνοις is properly an *interrogative formula* instead of a direct *imper.* (*will you not immediately— ?*) and that it gradually lost its *interrogative* power in familiar intercourse. Hence the οὐ comes after in poetry; Eurip. *Heracl.* 721. φθάνοις δ' ἂν οὐ.—And as soon as οὐκ ἂν φθάνοις passed for a direct *imper.* it was very natural for the people to begin to say in the same sense, οὐκ ἂν φθάνοιμι, and οὐκ ἂν

[12] The only instance which Stephanus adduces without an *opt.* is the second above *sub* 2. garbled.

φθάνοι. Thus the meaning was unquestionably altered in practice; but all *non-interrogative* sentences beginning with οὐκοῦν are in the same predicament: for just as οὐκοῦν ἄπειμι is the same with ἄπειμι οὖν, so is οὐκ ἂν φθάνοιμι ποιῶν identical with φθάνοιμ' ἂν ποιῶν.

εἶναι. This *infin.* seems to be used redundantly by Attic writers in some expressions, especially in ἑκὼν εἶναι, (which probably was a complete phrase originally, *so that I am free to act,*) i. e. *willingly, of one's own accord,* &c.; Οὐκ ἂν ἑκὼν εἶναι ψευδοίμην, *I will not intentionally tell an untruth.*

The εἶναι in τὸ νῦν εἶναι, *for the present,* is different: τὸ τήμερον εἶναι χρησόμεθ' αὐτῷ, *to-day at least we will make use of him.* (See about all the *formulæ* belonging hither, Reiz *ad Viger. n.* 178. *ed. Herm.*)

ἔχειν, with an *adverb,* means *to be circumstanced,* but may generally be rendered *to be;* καλῶς ἔχει, *it is good, it is well;* ὡς εἶχε, *as he was* (*ex. gr.* undressed). It is often used with a definite *gen.;* ὡς εἶχε μορφῆς, (*in shape* or *size,*) ὡς τάχους εἴχοντο, *they followed as quickly as they could,* see § 132, 6, 1. It is the same before *prep.* Ἀμφὶ τὴν κάμινον ἔχει τὰ πολλὰ, *he is mostly to be found near the stove;* οἱ ἀμφὶ γῆν ἔχοντες, *husbandmen;* Πυθόμενοι τὸν περὶ τὸ ἱρὸν ἔχοντα νόμον, *the law concerning the temple,* Herod. 2, 113.—Poets sometimes employ this *verb* in the same way before *adj.* and *pronouns;* ἔχει ταὐτὸν, *it is all one, all the same,* Eur. *Or.* 308. ἔχ' ἥσυχος, *Med.* 550.

Sometimes ἔχειν makes an emphatical circumlocution with the *part.* of the *præterite;* Πάλαι θαυμάσας ἔχω, (for θαυμάζω,) *I have long been wondering at,* Soph. *El.* 590. τοὺς παῖδας ἐκβαλοῦσ' ἔχεις, *you have rejected your children;* Plato *Alc.* II. 5. διειληφότες ἔχουσι. See Valck. *ad Phœn.* 712. Herm. *ad Viger. n.* 183.

ἔχων is added to some *verbs* like ληρεῖν, φλυαρεῖν, παίζειν, in the 2 *pers.* to make a good-humoured observation; as, *you are joking!* (παίζεις ἔχων,) *you trifle!* (ληρεῖς ἔχων.) The origin of this expression may be traced to the *interrogative,* τί ἔχων διατρίβεις; *what makes you loiter?* Compare Ruhnk. *ad Tim.* 257. Brunck *ad Aristoph. Thesm.* 473. Herm. *ad Viger. n.* 228.

τί παθὼν and τί μαθὼν, are both *angry interpellations* instead of the weaker τί alone: *why? why then?* The former

may be accounted for from Aristoph., where we have Οὗτος, *τί πάσχεις*; *you yonder what befalls you, what is the matter with you?* Again, Τί *παθὼν ἐλευθέρους τύπτεις*; *what business have you to strike free-men?* The expression seems to have been originally directed to check *ebullitions of passion, bordering on madness.* The second expression, which is analogous to it, is more ironical: *τί μαθών*;—*what have you learned? what has got into your head? where have you learned that?* (See Wolf *ad Demosth. Lept.* 348.) And just as the *positive* ἔχων comes from the *interrogative τί ἔχων*, so is *μαθὼν* also used in *positive* sentences, but only with *ὅτι*, Plato *Apol.* 26. Τί ἄξιός εἰμι ἀποτῖσαι, ὅτι *μαθὼν ἐν τῷ βιῷ* οὐχ ἡσυχίαν εἶχον; here *μαθὼν* distinctly conveys the idea of *determinate intention, What penalty am I deserving for having absolutely enjoyed no tranquillity in my life?* If the object, which is wanting with *μαθὼν*, were to be supplied, it might be, Ὅτι *μαθὼν* οὐκ οἶδ' ὅ, τι, ἡσυχίαν οὐκ εἶχον. Not that the complete idea of *μαθὼν*, such as we have just developed it, was in the mind of every speaker who used the expression; this or something similar only gave rise to it, and *ὅτι μαθὼν* became a more passionate *ὅτι*. Compare the remaining passages in Heind. *ad Plat. Euthyd.* 30. Compare also in Herod. 3, 119. Τίνα ἔχουσα *γνώμην*—εἶλευ, κ. τ. λ., which is nothing but a gentler *τί μαθοῦσα, how do you come to think so*[13]?

φέρων also appears redundant in some expressions, but always denotes a *vehemence of purpose, not altogether free from blame*; Ὑπέβαλεν ἑαυτὸν *φέρων* Θηβαίοις, *he put himself* (*rashly*) *into the power of the Thebans* (Æschin. 482); Εἰς τοῦτο *φέρων περιέστησε τὰ πράγματα, he has* (irresistibly)

[13] As it is obvious that the three upbraiding expressions, *τί ἔχων, παθὼν, μαθὼν*, are essentially the same, and must be resolved in the same manner, the most natural explanation of *ὅτι μαθὼν* is that, which, without stripping *ὅτι* of its connective nature, treats *μαθὼν*, when considered alone, in the same way as *ἔχων* alone. This is the reason why I cannot alter my statement, notwithstanding all which has been since said of this expression, and which I have duly weighed. Were I to make any alteration, it would be simply this, that I would no longer attempt to fill the chasm after *ὅτι μαθὼν*, but should barely observe that in such phrases as *τί ἔχων διατρίβεις*; *τί μαθὼν προσέγραψας τοῦτο*; nothing was thought of but the moral power of the *participle*, and no particular regard paid to the grammatical connexion, so that the same turn of expression was adopted in other combinations, in which it is not exactly grammatical, but to which the same energy was to be imparted, which distinguishes those *interrogative* expressions. Compare Hermann *ad Ar. Nub.* p. xlvi. *sqq.*

brought affairs to that point (474). Compare Herm. *ad Viger. n.* 228.

§ 151.—*Some peculiar Constructions.*

I. *Attraction.*

1. Though we have seen the two principal cases of *attraction* above, § 142, 143, it yet deserves to be considered here under one general point of view; for those two cases, and a few others in single instances, have evidently a common principle. An elegant conciseness was what Attic writers chiefly aimed at; to this they frequently sacrificed the strictly logical correctness. They studied, as much as possible, not only to state successively two connected propositions, but also to concentrate both into one. Hence their frequent use of *participles* even in cases where the nature of the proposition seems to require a different construction.

2. But *participles* could not be introduced every where; it was equally necessary to resort to the construction with the *pronoun relative,* which consists of two successive propositions. To give to these the appearance of one proposition, the *pronoun* of the second was made a common *pronoun* by annexing it in form to the first, whilst it naturally belonged to the second proposition; Μεταδίδως τοῦ σίτου οὗπερ αὐτὸς ἔχεις, the *gen.* οὗπερ makes the whole second proposition a kind of *adj.* to σίτου, and it is merely giving way to our habit, when we separate by a comma propositions which the Greek writers so visibly studied to combine into one.

3. Again, whenever the subject of the *infin.* is already stated with the preceding *verb,* it produces a connexion in the sense, which the Greek writers wished to render sensible also in the form; they therefore merged, as it were, both *verbs* into one, compounded for the thought, (ὑπέσχετο ποιήσειν, ἔξεστι γενέσθαι,) and by letting all which belonged to the subject of the *infin.* be attracted by the subject of the first *verb,* they effected the appearance of a single proposition, (ὁ ἀνὴρ ὑπέσχετο ποιήσειν τοῦτο αὐτὸς,—ἔξεστί μοι γενέσθαι εὐδαίμονι,) which with similar absurdity is parted by a comma.

4. When this principle of *attraction* is admitted, it will be found that there are many other phrases dependent on it, of which we will notice the most important, and first of all the

instances where the first coming word is attracted by the following *pronoun relative;* Xenoph. *Ven.* 1, 10. Μελέαγρος δὲ τὰς τιμὰς, ἃς ἔλαβε, φανεραί: the proposition here is, αἱ τιμαὶ, ἃς M. ἔλαβε, φανεραί, (εἰσιν,) but the premising of one subject, (M. δὲ,) which the contrast renders necessary, is the cause that the other subject, attracted by the *pronoun relative* ἃς, is now put in the *accus.*—Plato *Menon.* 36. Ἔχεις εἰπεῖν ἄλλου ὁτουοῦν πράγματος, οὗ οἱ φάσκοντες διδάσκαλοι εἶναι ὁμολογοῦνται οὐκ ἐπίστασθαι τὸ πρᾶγμα; here we should have, ἔχεις εἰπεῖν ἄλλο ὁτιοῦν πρᾶγμα, οὗ, κ. τ. λ., *can you name any one thing of which the professed teachers are generally acknowledged not to understand it?* But the *pronoun relative* οὗ converts all the preceding *accus.* along with it into *gen.* (See also *ad Plat. Menon.* 41. Heind. *ad Plat. Lys.* 40.) The ear of the Greeks had accustomed itself to this neglect of the true construction by instances, where it is merely a *pronoun* or a general idea like ἄλλος or ἕτερος, that comes before the *pronoun relative,* and where the attraction consequently is more sensibly felt, Xenoph. *Hier.* 7, 2. Ταῦτα ποιοῦσι τυράννοις καὶ ἄλλον ὄντινα τιμῶσι, where instead of ἄλλον we should have the *dat., and to every one else.* Demosth. *pro Cor.* 230. Ἑτέρῳ δ' ὅτῳ κακόν τι δώσομεν ζητεῖν, i. e. ἕτερον δὲ ζητεῖν, ὅτῳ.—These instances, it is true, might also be explained by a slight inversion, ζητεῖν, ὅτῳ ἑτέρῳ κακόν τι δώσομεν,—ποιοῦσι τυράννοις καὶ (ἑκάστῳ,) ὄντινα ἄλλον τιμῶσιν, but the analogy of the other instances makes us adhere to the attraction, especially those in which πᾶς is the attracted word; Xenoph. *Hell.* 1, 4, 2. Λακεδαιμόνιοι πάντων ὧν δέονται πεπραγότες εἰσίν. This could not be explained by any inversion without producing the most unnatural harshness, and the attraction, Λ. πεπραγότες εἰσὶ πάντα ὧν δέονται, is perfectly clear. —To the same kind of attraction belongs also the expression, οὐδενὶ ὅτῳ οὔ, quoted above, § 148. *Obs.* 8.—Attraction likewise operates on *adverbs* by confounding the *correlatives* of the different series, (§ 116.) Plato *Criton.* 4. Πολλαχοῦ μὲν γὰρ καὶ ἄλλοσε ὅποι ἂν ἀφίκῃ, ἀγαπήσουσί σε, for πολλαχοῦ—ἀλλαχοῦ, ὅποι—, or πολλαχοῦ—ὅποι ἄλλοσε ἂν ἀφίκῃ.

5. Thus it is obvious that all phrases, in which an expression of *surprise* and *exaltation* seems strengthened by an appended *pronoun relative* can be explained only as *attractions.* When (according to § 150.) we find, Θαυμαστὸν ὅσον προὐχώρησε, this must be considered as if it were θαυμαστόν (ἐστιν,)

ὅσον προὐχώρησεν, it is astonishing how far he has advanced. But if the *pronoun relative* be in another form, the preceding word passes over to the same form; as, for instance, the *neuter* *θαυμαστὸν* becomes *fem.*, *Θαυμαστὴ ὅση ἡ προχώρησις αὐτοῦ*, and the proposition may be inverted, *Ἦν δὲ ἡ προχώρησις αὐτοῦ θαυμαστὴ ὅση*, and thus the same form was adopted in other phrases which are not so easily resolved or are incapable of being resolved; *Ἀλλ' ἦν περὶ αὐτὸν ὄχλος ὑπερφυὴς ὅσος* (Aristoph. *Plut.* 750).—*Ἔδωκεν αὐτῷ πλεῖστα ὅσα*, and the like. —But if the *adverb* *ὡς* is the *relative*, the same *adj.* assume the *adverbial* form; *Θαυμάσιόν (ἐστιν) ὡς ἄθλιος γέγονε*, becomes *θαυμασίως ὡς ἄθλιος γέγονεν*, and in the same way *ὑπερφυῶς ὡς*, and the like. This is confirmed by the unaltered form really occurring, Herod. 3, 113. *Ἀπόζει—θεσπέσιον ὡς ἡδύ.*

6. There is another kind of *attraction*, when to such words as *οἶδα, ἀκούω, λέγω*, if they be not followed by an *accus.* with the *infin.*, the subject of the following *verb* is joined as object in the *accus.* *Οἶδα γῆν, ὁπόση ἐστὶ*, instead of *οἶδα, ὁπόση ἐστὶ γῆ, I know how great the earth is*, Aristoph. *Pac.* 603. *Εἰ βούλεσθ' ἀκοῦσαι τήνδ', ὅπως ἀπώλετο*, for *ἀκοῦσαι, ὅπως ἥδε ἀπώλετο*: see also an instance above, § 138. *Obs.* and *ad Plat. Menon.* 27, and in another oblique case in Thuc. 1, 59. *ἦλθε ἡ ἀγγελία τῶν πόλεων, ὅτι ἀφεστᾶσιν.*—This attraction is very different from those mentioned above, since there are actually two propositions, and we only have, instead of the *casus* of the one, which is in its natural connexion, a new *casus*, which must be mentally supplied with the first word. Yet *γῆ* is evidently attracted by *οἶδα*, and thus two propositions, which were merely in juxta-position, become as it were interwoven, so as to be nearly one proposition, especially when they are placed in the following order, *Γῆν ὁπόση ἐστὶν εἰδέναι*, Xenoph. *to know how great the earth is; τοῦτον οὐδ' εἰ γέγονεν ᾔδειν*, Demosth. *Mid.* *'of him, I did not even know that he existed.'*

7. It is likewise an *attraction* when certain *adj.* with *ἐστὶν*, instead of being in the *neuter*, also receive the subject of the following *verb* as their subject. This is most striking with *δίκαιος*: for *Δίκαιόν ἐστιν ἐμὲ τοῦτο πράττειν*, becomes *δίκαιός εἰμι τοῦτο πράττειν* (*I am just in doing this*, for, *it is just, it is right for me to do so*); Demosth. *pro Cor.* *Τούτου τὴν αἰτίαν οὗτός ἐστι δίκαιος ἔχειν, it is just that the blame should fall on him.* *Cyrop.* 4, 1, 20.—*Δίκαιος εἶ ἀντιχαρίζεσθαι ἡμῖν, it is just that*

you should do us a favour in turn. The case is the same with ἄξιος, 5, 4, 19. Ἄξιοί γε μέντοι ἐσμὲν τοῦ γεγενημένου πράγματος τούτου, (*of a mishap occasioned by imprudence,*) ἀπολαῦσαί τι ἀγαθὸν, τὸ μαθεῖν, κ. τ. λ. not *we deserve,* but ἄξιόν ἐστιν, *it is proper*[1]. *Adj.* like δῆλος, φανερὸς, have in that case the following *verb* in the *part.,* Demosth. *Mid.* 9. Ἔστι δὲ ἐκεῖνο, οὐκ ἄδηλος ἐρῶν, for οὐκ ἄδηλόν ἐστιν, αὐτὸν ἐρεῖν ἐκεῖνο, *it is evident that he will say what follows,* or also with ὅτι. See Sturz's *Lex. Xenoph. in* δῆλος, *p.* 660. b. *extr.* In order to form but one proposition in all these instances, the subject of the principal proposition attracts the common *adj.*

8. There is lastly an *attraction,* when a relation belonging to the *noun,* being attracted by the *verb,* becomes the relation of that *verb:* thus the relation answering the question *where?* being drawn on by the *verb,* is made to answer the question *whence?* Ὁ ἐκεῖθεν πόλεμος, δεῦρο ἥξει, *the war there will come hither.* Thuc. 5, 35. *the Lacedæmonians demand that the Athenians withdraw their partisans from Pylos,* ὥσπερ καὶ αὐτοὶ τοὺς ἀπὸ Θρᾴκης, *as they will withdraw their troops from Thracia.* Theophr. *Char.* 2, 4. Ἆρας τι τῶν ἀπὸ τῆς τραπέζης. The same is done with the relation *whither,* Herod. 7, 33. Ἐς τοῦ Πρωτεσίλεω τὸ ἱρὸν, τὸ ἐς Ἐλαιοῦντα, (for τὸ ἐν Ἐλαιοῦντι,) ἀγινεομένας. See Heind. *ad Plat. Gorg.* 61. *et ad Phæd.* 2. *et* 57, where there are other instances of such constructions (with ὑπὲρ, περί).

II. *Anacoluthon.*

1. An *anacoluthon* (ἀνακόλουθον) is a construction, of which the close does not grammatically correspond to its beginning, though it has yet been intentionally used. But we must be careful not to be over-ready to apply this explanation to any passage, of which the construction is rather uncommon, or which has been corrupted by the transcribers. Any *anacoluthon* is suspicious, when its origin is not natural, and the proposition has not gained any thing in point of elegance, distinctness, emphasis, or conciseness.

2. The usual kind of *anacoluthon* is that of a writer commencing a period in the way, which the process of his speech requires, but afterwards, and especially after some interpola-

[1] Exactly in the same way, Πολλοῦ δεῖ ἐμὲ ποιεῖν, (*much is wanting that I do it, I am very far from doing it,*) was the origin of the more customary Πολλοῦ δέω ποιεῖν.

tions, which make the hearer forget the beginning of the construction, passing over to a new construction; (Plato *Apol.* p. 19.) Τούτων ἕκαστος οἷόσ᾽ ἐστὶν, ἰὼν εἰς ἑκάστην τῶν πόλεων, τοὺς νέους, οἷς ἔξεστι τῶν ἑαυτῶν πολιτῶν προῖκα ξυνεῖναι ᾧ ἂν βούλωνται, τούτους πείθουσι—σφίσι ξυνεῖναι. Here the τούτων in the beginning refers to some sophists named before, and both the process of the speech and its emphasis required the new period to commence with, *Any one of them is capable of persuading young people*, &c. The following proposition must then have had the *infin.* πείθειν to correspond to οἷόσ᾽ ἐστίν. But further on, the mention of the young people being interpolated with circumstances rendered necessary to establish a contrast, (the young people who are at liberty to have a gratuitous intercourse with any of their fellow-citizens whom they like,) the writer forsakes his first construction, of which the grammatical junction is now obscured, and finds it more natural to refer with a second τούτους to the νέους, and to commence a new construction, τούτους πείθουσι—i. e. *those sophists persuade the young people*, &c.

3. We will take another example from Plato *Phædr.* 17.—(*p.* 207. *Heind.*) Τοιαῦτα γὰρ ὁ ἔρως ἐπιδείκνυται· δυστυχοῦντας μὲν ἃ μὴ λύπην τοῖς ἄλλοις παρέχει, ἀνιαρὰ ποιεῖ νομίζειν· εὐτυχοῦντας δὲ καὶ τὰ μὴ ἡδονῆς ἄξια παρ᾽ ἐκείνων ἐπαίνου ἀναγκάζει τυγχάνειν: *such are the effects of love, it makes the unfortunate consider as sad that which gives no displeasure to others*—the writer now wishing emphatically to establish the contrast (*it forcibly causes even indifferent things to be praised*). But the logical order in that case required the second proposition to begin with Παρ᾽ εὐτυχούντων δὲ—this, however, would have destroyed the symmetry, Δυστυχοῦντας μὲν—παρ᾽ εὐτυχούντων δὲ—the writer, unwilling to sacrifice either symmetry or emphasis to logical order, retains the *accus.* εὐτυχοῦντας, which the analogy of the first proposition demanded, as an *accus.* absolute, and refers by means of παρ᾽ ἐκείνων to the same object to be enabled to close energetically with ἐπαίνου ἀναγκάζει τυγχάνειν. It is only to us, who are not accustomed to such transitions from one construction to another, that such a double reference seems obscure.

4. The motive of the following short *anacoluthon* is still more obvious (Plato *Alcib.* I. p. 134); Ὧι γὰρ ἂν ἐξουσία μὲν ᾖ ποιεῖν ὃ βούλεται, νοῦν δὲ μὴ ἔχῃ, τί εἰκὸς συμβαίνειν; Here two

propositions are dependent on one *relative*, which each requires to be in a different *casus;* to put it twice (ᾧ μὲν—ὃς δὲ—) would have impaired the symmetry and distinctness of the speech. The *anacoluthon* renders the period far more compact, the second proposition being appended as if the *relative* had gone before in the *nomin.*, which is immediately made evident by the nature of the second proposition (νοῦν δὲ μὴ ἔχῃ). The case is the same in *Phædo*, p. 82. Ἐκεῖνοι οἷς τι μέλει τῆς ἑαυτῶν ψυχῆς, ἀλλὰ μὴ σώματα πλάττοντες ζῶσι. When the second proposition presupposes the *relative* in an oblique case, Hom. Ὤι ἔπι πόλλ' ἐμόγησα, δόσαν δέ μοι υἷες Ἀχαιῶν, Plato *Protag.* 313. Πρωταγόρας ὃν οὔτε γιγνώσκεις οὔτε διείλεξαι οὐδεπώποτε, the object (αὐτὸν, αὐτῷ, &c. Hom. ἓ, μὶν,) may be considered as omitted: it really occurs, for instance, in the following propositions, *Il.* α. 79. ὃς μέγα πάντων Ἀργείων κρατέει, καὶ οἱ πείθονται Ἀχαιοὶ, Plato *Men.* 27. Παρὰ τούτων, οἳ μήτε προσποιοῦνται διδάσκαλοι εἶναι μήτ' ἔστιν αὐτῶν μαθητὴς οὐδείς, though this does not improve the *anacoluthia.* See other examples in Thuc. 2, 74. *Od.* α. 70. β. 54, 113, and comp. Herm. *ad Viger.* 28, § 707.

5. For another very common anacoluthon with the part., see § 144. *Obs.* 1; and for the nom. absolute see § 145. *Obs.* 1.

6. The instance when a *singular* is immediately added to a *plural* to define the latter more precisely, can hardly be considered as an *anacoluthia;* Οἱ δὲ οὐδεὶς αὐτῷ προσεῖχον, which is more emphatical than Τῶν δὲ οὐδεὶς—προσεῖχε, *of those, however, no one attended to him.*

III. *Inversion.*

1. Inversions and involved constructions are on the whole far less common in Greek, even with poets, than in Latin. In some instances, however, the inversions even in prose are more strained. This arises from the anxiety, peculiar to Attic writers, to place together the words of one or two propositions which resemble, oppose, or refer to one another. Thus, for instance, they would say, Πάντων γὰρ πᾶσι πάντες ἔχθιστοί εἰσι Καρχηδόνιοι Ῥωμαίοις, for πάντες Κ. πάντων ἔχθιστοί εἰσι πᾶσι Ῥ. —Plato *Phædr.* p. 277. *c.* Ποικίλῃ μὲν ποικίλους ψυχῇ καὶ παναρμονίους διδοὺς λόγους, ἁπλοῦς δὲ ἁπλῇ. To attain this they even sever the *article* from its *noun*, Αἰσχύνει πόλιν τὴν αὐτὸς αὐτοῦ—and *prep.* from their *casus*, ἐν ἄλλοτε ἄλλῃ, for ἄλλοτε ἐν ἄλλῃ: παρ' οὐκ ἐθέλων ἐθελούσῃ, *Od.* ε. 155.

2. Inversions are also caused by the very natural endeavour to enounce first that part of a proposition, on which the stress is to be laid; Demosth. *Olynth.* III. p. 37. Τὸ μὲν πρῶτον—ἀγαπητὸν ἦν παρὰ τοῦ δήμου τῶν ἄλλων ἑκάστῳ καὶ τιμῆς καὶ ἀρχῆς καὶ ἀγαθοῦ τινος μεταλαβεῖν, νῦν δὲ τοὐναντίον. Here the *dat.* ἑκάστῳ is dependent on ἀγαπητὸν ἦν, (*formerly each of the other citizens was highly pleased, when he obtained honours from the people, now it is quite the reverse,*) but παρὰ τοῦ δήμου, which is dependent on μεταλαβεῖν, has the greatest stress, and therefore comes before it.

3. Thus the emphasis sometimes removes the *adverb,* which should come after the *relative,* before it, Νῦν δὴ ἃ ἔλεγον, *what I said before,* Plato *Euthyd.* 288. which sometimes may cause ambiguity, Theocr. 10, 17. ἔχεις πάλαι ὧν ἐπεθύμεις, where πάλαι does not belong to ἔχεις, but to ἐπεθύμεις (compare Spalding *ad Demosth. Mid.* § 30).

4. In the following instance obscurity is avoided by the inversion, Demosth. *Ol.* III. towards the end, Ἀξιῶ ὑμᾶς—μὴ παραχωρεῖν τῆς τάξεως, ἣν ὑμῖν οἱ πρόγονοι τῆς ἀρετῆς μετὰ πολλῶν καὶ καλῶν κινδύνων κτησάμενοι κατέλιπον, here the *gen.* τῆς ἀρετῆς is dependent on the other *gen.* τάξεως, (τάξις τῆς ἀρετῆς, *the order of virtue,*) but both together would have created confusion.

5. But it frequently happens that we perfectly feel that a proposition has gained by being inverted, though we cannot elucidate it by any of the above observations. Take for example that beautiful passage of Plato *Phædr.* 10. Ὥσπερ γὰρ οἱ τὰ πεινῶντα θρέμματα θαλλὸν ἤ τινα καρπὸν προσείοντες ἄγουσι, σὺ ἐμοὶ λόγους οὕτω προτείνων—φαίνει περιάξειν, &c. where οἱ is the article of προσείοντες, and τὰ πεινῶντα θρέμματα depend on ἄγουσιν[2]: *Cyrop.* 6, 4, 8. Ἠξίουν αὐτῷ δὲ πολὺ Ἀράσπου ἄνδρα καὶ πιστότερον καὶ ἀμείνονα, where πολὺ strengthens the *compar.,* and the *gen.* Ἀράσπου depends on them; exactly as in Demosth. *Mid.* 49. Οἱ δὲ ἠτιμωμένοι διὰ πολλῷ τούτων εἰσὶν ἐλάττω πράγματα, instead of ἠτιμωμένοι εἰσὶ διὰ πράγματα πολλῷ ἐλάττω τούτων.

6. In the forms of *supplications,* πρὸς θεῶν, γονάτων, and the like, the emotion of the mind puts the *personal pronoun* σὲ first, without placing it before the *prep.,* because this orthotoned

[2] But I leave the reader to choose between this explanation, and that by *anacoluthia,* viz. that the writer commenced with οἱ, to employ the *part.* ἄγοντες, but afterwards preferred the *verb* ἄγουσιν to avoid the clashing encounter of two *participles* (οἱ—προσείοντες ἄγοντες, Lat. *ii—qui porrigendo ducunt*).

emphasis would announce a contrast, which does not occur. It is therefore inserted between the *prep.* and its *casus*: ὦ πρός σε γονάτων, πρός σε θεῶν, (viz. ἱκετεύω, which mostly is omitted,) Soph. *Œd. C.* 1333. Πρὸς νύν σε κρηνῶν, πρὸς θεῶν ὁμογνίων Αἰτῶ πιθέσθαι[3].

IV. *Ellipsis.*

1. Ellipsis or omission opens a wide field in the Greek Syntax. We shall confine ourselves to a few general remarks. It is commonly used only in cases, where the words omitted are easily supplied from the nature of the proposition, or from the context, as in all phrases like κοιμᾶσθαι βαθὺν (*sc.* ὕπνον,) ποτέραν τραπήσῃ (*sc.* ὁδὸν,) ἐτύπτετο πολλὰς (*sc.* πληγὰς,) and the like.

2. Those instances of ellipsis, where more or less words of the first half of a period are to be repeated in the second, are easily supplied, though the Greek indulges in a greater latitude in this respect than other languages; it frequently has only the *particle* or *pronoun*, which introduces the proposition. Thus we find εἴπερ or εἴπερ ἄρα, (*if by chance,*) instead of *if it be so*, or the like; in Plato *Euthyd.* 296. the supposition that something might mislead, is answered by, Οὔκουν ἡμᾶς γε, ἀλλ', εἴπερ, σέ, i. e. *not us, but if any, you* (*if it could mislead any one, it would mislead you*). The *relative* is used in the same way in Plato *de LL.* 4. p. 710. Πάντα σχεδὸν ἀπείργασται τῷ θεῷ, ἅπερ ὅταν βουληθῇ διαφερόντως εὖ πρᾶξαί τινα πόλιν, *all has been done by the god which* (*he is wont to do,*) *when he intends to render a state peculiarly happy.* Again, Εἰ δή τῳ σοφώτερος φαίην εἶναι, τούτῳ ἂν, (*sc.* φαίην εἶναι,) *if I could think myself wiser in any thing* (τῳ,) *it would be in this.*

3. Thus *negations* are used with the omission of that, which is denied, which must be supplied from what has gone before. Μὴ often comes in the middle of a period, (see § 148, 2, h.) so as to be before other words, and thus renders the proposition obscure to the unlearned, Τὸν ἐρῶντά τε καὶ μὴ κρινοῦμεν, where καὶ μὴ stands for καὶ τὸν μὴ ἐρῶντα:—Τίς οὖν τρόπος τοῦ καλῶς καὶ μὴ γράφειν; where καλῶς is omitted after μή:—Ἀγαθοὶ ἢ μὴ ἄνδρες, *good men, or such as are not* (*good*):—Καὶ ὁπότε, καὶ μή, for καὶ ὁπότε μή, Plato *Alcib.* I. 13.

4. Attic writers are very familiar with a striking ellipsis;

[3] See Matthiæ's *Gr. Gr.* § 465, 3. p. 671. *Engl. transl.* 4th *edit.* Porson's *Adv.* 220. That σὲ must be left enclitic in this connexion, is evident of itself. But even correct editors are very often in fault in this respect.

of two opposite conditional propositions the first is often left without a conclusion. But this is done only when the first proposition is understood of itself from the nature of the thing, and the speech therefore hastens to the second, on which alone everything depends: Plato *Protag.* 325. (after the pains, which fathers take for the education of a son, have been enumerated,) Καὶ ἐὰν μὲν ἑκὼν πείθηται, εἰ δὲ μὴ, ὥσπερ ξύλον διαστρεφόμενον εὐθύνουσιν ἀπειλαῖς καὶ πληγαῖς, *and if he readily obeys*—(here the conclusion is indifferent, *it is good, nothing else is required,* or the like,) *but if not, they make him straight again, like a warped piece of wood, with threats and blows.*

5. After a proposition beginning with the *artic. postpos.* ὅ, ἃ, the τοῦτό ἐστιν or ταῦτά ἐστιν, which refers to it, is also commonly omitted; Καὶ ὃ μάλιστα ἠνίασέ με, ὅτι καὶ ὠνείδιζέν με, *and what vexed me the most,* (*was*) *that he abused me.* Or even without ὅτι, see Demosth. *Mid.* 2. b. where ταῦτά ἐστιν is to be supplied after ἃ δ' ἐν ὑμῖν ἐστὶν ὑπόλοιπα, and then the proposition is resumed as in the beginning. The most usual phrases of this kind are with a *superl.*, partly with, and partly without ὅτι, for instance,

> ὃ δὲ πάντων δεινότατον, ὅτι πρὸς τοὺς βαρβάρους συμμαχίαν ἐποιήσατο, (where first ἐστὶ, and then τοῦτό ἐστιν is omitted,) *but what is the most grievous of all, is that he has formed an alliance with barbarians.*
>
> καὶ ὃ πάντων γελοιότατον, καὶ τὸν κύνα τῆς Ἠριγόνης ἀνήγαγεν, *but what is the most laughable of all, he has even raised up the dog of Erigone,* Lucian *Deor. Conc.* 5.

The particle γὰρ is usually interpolated after this ellipsis; with us it is superfluous; Ὃ δὲ μέγιστον, οὐ γὰρ ἤθελεν, &c. (Compare above § 149. γάρ.)—Compare § 143, 1, 3.

6. The words τοῦτό ἐστιν alone are omitted, when a premised *adj.* has the *artic. præpos.* Τὸ δὲ μέγιστον, πάντα ταῦτα μόνος κατειργάσατο:—Καὶ τὸ πάντων αἴσχιστον, προσεψηφίσασθε. And the same takes place in the expressions, Τεκμήριον δὲ, or Σημεῖον δὲ, (*sc.* τούτων ἐστὶ τοῦτο,) *the proof of it is,* and the like. For instance, Σημεῖον δὲ, τοῖς πονηροῖς ξυνουσιάζει, *a token that it is so, is that he associates with wicked people.* This phrase too is commonly considered with γάρ. Demosth. *Androt.* towards the end says, *the people of Athens have always valued honour more highly than money,* Τεκμήριον δὲ, χρήματα μὲν γὰρ πλεῖστα τῶν Ἑλλήνων ποτὲ σχὼν τὰ πάνθ' ὑπὲρ φιλοτιμίας ἀνήλωσεν.

(See the formules τὸ λεγόμενον, and the like, § 131. *Obs.* 6.)

APPENDIX.

Lists of Words for the Declensions and Conjugations [1].

FIRST DECLENSION.

ἀγορά, *market-place,*
Ἀγχίσης, (ῑ,)
ἀδολέσχης, *prattler,*
Ἀθηνᾶ, *Minerva,*
Αἰνείας, *Æneas,*
ἄκανθα, *thorn,*
ἄμιλλα, *contest,*
ἄρουρα, *ploughed field,*
ἀσχολία, *business,*
γαλῆ, *weasel,*
γῆ, *earth,*
γλῶσσα, *tongue,*
δόξα, *opinion,*
ἔχιδνα, *viper,*
ζώνη, *girdle,*
ἡμέρα, *day,*
θάλασσα, *sea,*
θύρα, (ῠ,) *door,*
Κεκροπίδης, (ῐ,)
κεφαλή, *head,*
κλέπτης, *thief,*
κόρη, *girl,*
κριτής, *judge,*
κτιστής, *founder,*
λαῦρα, *lane,*
λύπη, (ῡ,) *grief,*
μαθητής, *disciple,*
μέλισσα, *bee,*
μέριμνα, *care,*
Μίδας, (ῐ,)
μοῖρα, *share,*
νίκη, (ῑ,) *victory,*
νύμφη, *bride,*
ὀργή, *anger,*
ὀρνιθοθήρας, *gen.* α, *fowler,*
Πέρσης, *Persian,*
πλευρά, *side,*
πύκτης, *pugilist,*
πύλη, (ῠ,) *gate,*
ῥίζα, *root,*
σκιά, *shade,*
Σκύθης, (ῠ,) *Scythian,*
στέγη, *roof,*
στοά, *portico,*
σφαῖρα, *globe,*
σφῦρα, *hammer,*
σχολή, *leisure,*
σωτηρία, *preservation,*
ταμίας, *steward,*
τεχνίτης, *artist,*
ὕλη, (ῡ,) *wood,*
φιλία, *friendship,*
χαρά, *joy,*
χλαῖνα, *upper garment,*
χώρα, *country,*
ψυχή, *soul.*

SECOND DECLENSION.

Feminines in ος.

1. Besides the *trees,* (see § 32, 3.) the following *plants,*

ἡ βίβλος, or βύβλος, and
ἡ, ὁ, πάπυρος, *papyrus.*

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[1] The lists of examples for declensions and conjugations are arranged in alphabetical order, that the learner may exercise his own judgment, which of the rules stated in the *Grammar* he is to apply to each word.

ἡ κόκκος, *kermes*, but ὁ κόκκος, *any berry*, and especially the *scarlet berry of the kermes*,
σχοῖνος, *rush*, νάρδος, *spikenard*, ῥάφανος, *cabbage*.

To these words may be added,

βύσσος, *fine linen*,
βίβλος, and δέλτος, *book*,
δοκὸς, *rafter*, ῥάβδος, *rod*,
βάλανος and ἄκυλος, *acorn*.

2. The following *stones* and *earths*,

ὁ, ἡ, λίθος, in the *fem.* chiefly *a precious stone*.
ἄργιλος, *clay*,
ἄσφαλτος, *bitumen*,
βάσανος, *touchstone, trial*,
γύψος, *plaster*,
ἤλεκτρος, (also τὸ ἤλεκτρον,) *amber*.
κρύσταλλος, *crystal*, but ὁ κρύσταλλος, *ice*,
μίλτος, *red-lead*,
σάπφειρος, *sapphire*,
σμάραγδος, *emerald*,
τίτανος, *chalk*.

To these may be added:

ἄμμος, ψάμμος, ἄμαθος, ψάμαθος, *sand*,
ψῆφος, *pebble, vote*,
ὕαλος, *glass*,
κόπρος, *dirt, mud*,
σποδὸς, *ashes*,
πλίνθος, *tile*,
βῶλος, *clod* or *lump of earth*,
ὄνθος, *dung*,
ἄσβολος, *soot*.

3. Words of *objects proper to enclose something, to put it by*, &c.

κιβωτὸς and
χηλὸς, *chest*,
σορὸς, *coffin*,
ἄῤῥιχος, *basket*,
κάρδοπος, *kneading-trough*,
ἀσάμινθος, *bathing-tub*,
πύελος, *pail*,
ληνὸς, *vat of a wine-press*,
ἄκατος, (ἡ, ὁ,) *kind of boat*,
στάμνος, (ἡ, ὁ,) *pitcher*,
λήκυθος, *oil-flask*,
πρόχοος, πρόχους, *ewer*,
κάμινος, *stone oven*,
θόλος, (ἡ, ὁ,) *cupola*.

4. Words relative to a *road*,

ὁδὸς and
κέλευθος, *way*,
οἶμος, (ὁ, ἡ,) *path*,
ἄτραπος and τρίβος, *footpath*,
τάφρος and κάπετος, *ditch*.

5. The following isolated words,

χέρσος and ἤπειρος, *continent*,
νῆσος, *island*,
νόσος, *disease*,
δρόσος, *dew*,
γνάθος, *jaw-bone*,
κέρκος, *tail*,
ῥινὸς, (ἡ, ὁ,) *skin*,
ψίαθος, (ἡ, ὁ,) *mat of rushes*,
μήρινθος, *cord, small rope, packthread*,
τήβεννος, *Roman toga*,
βάρβιτος, (ἡ, ὁ,) *lyre*,
τάμισος, *runnet*,
γέρανος, *crane*,
κόρυδος, κορυδαλὸς, *lark*,
κόχλος, (ὁ, ἡ,) *cockle, snail*,

and with a difference in the *signif.*
ἡ λέκιθος, *yolk of an egg*, ὁ λέκιθος, *pease-soup*.

LIST OF WORDS TO BE DECLINED.

ἄγγελος, *messenger,*
ἀετὸς, *eagle,*
ἆθλος, *contest,*
ἆθλον, *reward of a contest,*
ἡ ἄμπελος, *vine,*
ἄνθρωπος, *man,*
ἄργυρος and
ἀργύριον, *silver,*
ἔργον, *work,*
εὖρος, *east-wind,*
ζέφυρος, *west-wind,*
ἱμάτιον, *garment,*
ἴον, *violet,*
καρκίνος, *crab-fish,*
κασσίτερος, *tin,*
κέρασος, *cherry-tree,*
κότινος, *wild olive-tree,*
μῆλον, *apple,*
ἡ μῆλος, *apple-tree,*
μόλιβος or μόλυβδος, *lead,*
μόριον, *small part,*
νότος, *south-wind,*
ξύλον, *wood,*
οἶκος, *house,*
παιδίον, *young child,*
ῥόδον, *rose,*
σίδηρος, *iron,*
σπασμὸς, *spasm,*
στρατὸς, *army,*
ταῦρος, *bull,*
φάρμακον, *medicine,*
ἡ φηγὸς, *beech-tree,*
φορτίον, *load,*
χαλκὸς, *brass,*
χρυσὸς and
χρυσίον, *gold.*

THIRD DECLENSION.

List of the Words, in which the Syllable preceding the termination of the Casus *is long*[2],

in ις and υς those which have a δ in their inflection,

ἡ ἀψὶς, *vault, arch,*
βαλβὶς, *barrier,*
καρὶς, *sea-crabfish,*
κηκὶς, *moisture, juice,*
κηλὶς, *blot,*
κληῗς, (Ion. for κλεὶς,) *key,*
ἡ κνημὶς, *shin-bone,*
κρηπὶς, *pedestal,*
ῥαφανὶς, *radish,*
ψηφὶς, *little stone,*
δαγὺς, *doll:*

those which have a θ,

ἡ ἄγλις, *cloves of garlic,*
ἡ μέρμις, *cord, string,*
ὁ, ἡ, ὄρνις, *bird,*
ἡ κώμυς, *bundle of hay:*

those in ις and υς, which have an ν,

ἡ ἶς, *fibre,* ἡ ῥὶς, *nose,*
ἡ ἀκτὶς, *ray,*
ἡ γλωχὶς, *point, edge,*
Ἐλευσὶς, Σαλαμὶς,
Γόρτυς, Φόρκυς,
ὁ, ἡ, θὶς, *heap, shore,*
ὁ δελφὶς, *dolphin,*
ἡ ὠδὶς, *child-birth,*
Τραχίς:

in αν, υν, αρ,

ὁ παιὰν, *pæan, hymn,*
ὁ μόσυν, *wooden tower,*
ὁ ψὰρ, *starling,*
Πὰν,
ὁ Κὰρ, *Carian:*

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[2] Teachers must here pay a particular attention to the accent with respect to both its place and its mark according to the general rules, and to those stated § 38. *Obs.* 4.

in αρ, *gen.* τος,

τὸ φρέαρ, *well,* τὸ στέαρ, *suet:*

in ξ, *gen.* κος,

βλὰξ, βλακὸς, *simpleton,* ὁ οἴαξ, *tiller of the rudder,*
ὁ θώραξ, *armour for the breast,* ὁ σύρφαξ, *filth,*
ὁ ἱέραξ, *hawk,* φέναξ, *impostor,*
ὁ κόρδαξ, *kind of dance,* Φαίαξ, *Phœacian,*
ὁ λάβραξ, *pike, voracious fish,*
ὁ ἴξ, *insect,* ἡ Φὶξ, *Sphinx,* ἡ φρὶξ, *shuddering,*
ἡ ἄϊξ, *wave,* ἡ ῥάδιξ, *branch,*
ἡ βέμβιξ, *whirlwind,* ὁ σκάνδιξ, *chervil,*
ὁ πέρδιξ, *partridge,* ἡ σπάδιξ, *branch of the palm-tree,*
ὁ Φοίνιξ, *Phœnician, palm-tree, purple-colour,*
ὁ βόμβυξ, *silk-worm,* ὁ κήϋξ, *sea-bird,*
ὁ δοίδυξ, *pestle,* κήρυξ, *herald:*

in ξ, *gen.* γος,

ἡ ῥὰξ, *grape-stone,*
ἡ μάστιξ, *scourge,* ἡ πέμφιξ, *bubble,* ὁ τέττιξ, *cricket,*
ὁ κόκκυξ, *cuckoo:*

in ξ, *gen.* χος, ἡ ψὶξ, *crumb:*

in ψ, *gen.* πος,

ὁ ἴψ, κνὶψ, θρὶψ, are the names of some *insects,*
ὁ ῥὶψ, *twig of the willow-tree,*
ὁ γὺψ, *vulture,* ὁ γρὺψ, *griffin, gryphon.*

WORDS TO BE DECLINED.

The letters before the termination of the cases, which are not known from the rules given in the *Grammar*, are stated in a parenthesis.

The vowels *α, ι, υ*, before the termination of the cases, are short; the words in which they are long are in the preceding List.

1. Examples of words which have a consonant before the termination of the cases:

ὁ ἀγκὼν, *elbow,* ὁ δράκων, (οντ,) *dragon,*
ἡ ἀηδὼν, (ο,) *nightingale,* ἡ Ἑλλὰς, (δ,) *Greece,*
ὁ ἀὴρ, (ε,) *air,* ὁ Ἕλλην, *Greek,*
ὁ αἰθὴρ, (ε,) *pure air,* ἡ ἐλπὶς, (δ,) *hope,*
ἡ αἶξ, (γ,) *goat,* ἡ ἔρις, (δ,) *strife,*
ὁ ἀνδριὰς, (ντ,) *statue,* ὁ θεράπων, (οντ,) *servant,*
ὁ ἄξων, (ο,) *axle of a wheel,* ὁ ἱμὰς, (ντ,) *leather-strap,*
ἡ αὖλαξ, (κ,) *furrow,* ἡ κατῆλιψ, (φ,) *ladder,*
ἡ βὴξ, (χ,) *cough,* ὁ κλὼν, *twig,*
ὁ γέρων, (οντ,) *old man,* ἡ κόρυς, (θ,) *helmet,*
ὁ γρὺψ, (π,) *griffin,* ὁ κτείς, (εν,) *comb,*
ἡ δαὶς, (τ,) *feast,* ἡ κύλιξ, (κ,) *chalice, cup,*
ἡ δᾴς, (δ,) *torch,* τὸ κῦμα, *billow,*

ἡ λαῖλαψ, (π,) *tempest,*
ὁ Λάκων, *,*
ὁ λάρυγξ, (γ,) *throat,*
ὁ λιμὴν, (ε,) *harbour,*
ἡ λύγξ, (κ,) *lynx,*
ὁ μὴν, *month,*
τὸ νέκταρ, *,*
ὁ ὄνυξ (χ,) *nail, claw,*
ὁ ὄρτυξ, (γ,) *quail,*
τὸ οὖθαρ, (τ,) *udder of animals,*
ὁ πένης, (τ,) *poor man,*
ὁ πίναξ, (κ,) *wooden tablet,*
ὁ ποιμὴν, (ε,) *shepherd,*
ἡ πτέρυξ, (γ,) *wing,*
ἡ πτύξ, (χ,) *fold,*
ἡ σὰρξ, (κ,) *flesh,*
ἡ Σειρὴν, *Siren,*
τὸ στόμα, *mouth,*
ἡ Στὺξ, (γ,)
ἡ Σφὶγξ, (γ,)
ἡ Τίρυνς, (θ,)
ὁ φθεὶρ, *louse,*
ἡ φλὲψ, (β,) *vein,*
ἡ φλὸξ, (γ,) *flame,*
ὁ φὼρ, *thief,*
τὸ φῶς, (τ,) *light,*
ὁ χάλυψ, (β,) *steel,*
ὁ χειμὼν, *winter, storm,*
ἡ χελιδὼν, (ο,) *swallow,*
ὁ χὴν, *goose,*
ἡ χθὼν, (ο,) *earth, ground,*
ἡ χιὼν, (ο,) *snow,*
ἡ χλαμὺς, (δ,) *military garment,*
ἡ ὠψ, *eye, face.*

2. Examples of such words, as have a vowel before the termination of the cases, and are more or less contracted.

τὸ ἄνθος, *flower,*
ὁ βότρυς, *bunch of grapes,*
τὸ γένος, *race, family,*
ἡ γένυς, *jaw,*
τὸ σκέπας, *covering,*
ἡ δρῦς, *oak.*
ὁ ἱππεὺς, *horseman,*
τὸ κόμμι, *gum,*
ἡ Λητὼ, *Latona,*
ὁ μάντις, *prophet,*
ὁ μῦς, *mouse,*
ὁ ὀρεὺς, *mule,*
τὸ ὄρος, *mountain,*
ἡ ὄψις, *face, sense of seeing,*
ἡ πειθὼ, *persuasion,*
ὁ πέλεκυς, *axe,* (§ 51.)
τὸ πέπερι, *pepper,*
ἡ πίτυς, *pine,*
ἡ ποίησις, *poetry,*
ἡ πρᾶξις, *action, deed,*
ὁ στάχυς, *ear of corn,*
ἡ φύσις, *nature.*

ADJECTIVES.

Examples in ος of two and three terminations, to apply the rules of § 60, 2. and 4.

All Adjectives, which are not of two terminations by any fixed rule, may be assumed to have the three terminations.

ἀγαπητὸς, *beloved,*
ἄδικος, *unjust,*
ἄθλιος, *wretched,*
ἄμαχος, *invincible,*
ἄξιος, *worthy,*
ἀρίστερος, *what is on the left hand,*
βαρύτονος, *,*
βασιλικὸς, *kingly, royal,*
γεωργικὸς, *belonging to agriculture,*
γυμνὸς, *naked,*
δεξιὸς, *right, of the right side,* (*dexter,*)
δῆλος, *manifest, evident,*
διάλιθος, *ornamented with precious stones,*
διάφορος, *diverse, different,*
δίκαιος, *just,*
δυνατὸς, *possible,*
ἐλαφρὸς, *light, nimble,*
ἐρυθρὸς, *red,*
εὔκαιρος, *opportune, seasonable,*
ζηλότυπος, *jealous,*

ἡμίγυμνος, *half-naked,*
θαυμάσιος, *wonderful,*
θεῖος, *divine,*
θερμὸς, *warm, hot,*
θνητὸς, *mortal,*
ἴδιος, *proper, peculiar,*
ἱερὸς, *holy, sacred,*
καθαρὸς, *clean, pure,*
κοινὸς, *common, general,*
λάλος, *loquacious, talkative,*
λεῖος, *smooth,*
λευκὸς, *white,*
μαλακὸς, *soft, tender,*
μόνος, *alone,*
ξένος, *strange, foreign,*
ὀξύθυμος, *irascible,*
ὀρθὸς, *straight,*
πολυφάγος, *voracious,*
πρόθυμος, *willing,*
σεμνὸς, *venerable,*
σκληρὸς, *hard, rough,*
σοφὸς, *wise,*
σπάνιος, *rare, scarce,*
στενὸς, *narrow,*
ταλαίπωρος, *miserable, harassing,*
τυφλὸς, *blind,*
φιλότεκνος, *loving children,*
χωλὸς, *lame.*

LIST OF REGULAR VERBS.

Prefatory Remarks.

1. Any *verb*, of which nothing else is stated, makes its *aorists* and *perf.* according to the first form, and its conjugation is sufficiently obvious from the rules laid down in the Grammar. The same is to be observed with regard to any single *tense*, which is not expressly stated. If, for instance, there is merely *aor.* 2. marked, this alludes barely to the *aor. act.*, (and *med.*) but the *aor. pass.* and the *perf. act.* must be made after the first form.

2. Wherever the *aor.* 2. *pass.* is mentioned, the *aor.* 1. *pass.* must always be made, because it very often occurs as a more uncommon form along with the *aor.* 2, and the *verbs*, in which it is not used at all, cannot be stated with any degree of certainty.

3. The *perf. act.* is not in use in a great many *verbs*, but these *verbs* too cannot be enumerated with absolute certainty; it ought, therefore, to be conjugated in every *verb* according to analogy, and the *perf. pass.* is to be derived from it.

4. The *pass.* may be formed without hesitation even in *intrans. verbs*, because there are constructions in which the 3 *pers. pass.* are also used of *intrans. verbs.*

5. But to make a *middle voice* of *verbs*, in which it is not in use, would be a practice of barbarisms without any utility. Wherever there is a *medium*, it has been carefully noticed; yet in many of these *verbs* the *middle* occurs only in some compounds, which must be looked for in dictionaries: the simple

verbs will answer the purpose of practising their conjugation.—When the syllable MED. alone announces a *middle voice*, its *aor.* and its *fut.* are made after the same *tenses* in the *act.*

6. All *verbs* are considered regular, which are formed according to the foregoing rules, without reference to their signif. or any anomaly in their signif. Hence we have admitted, not only the deponents of the *pass.* and *med.* form, (§ 113, 3.) but also those *verbs* in which some single *tenses* deviate from the form in point of meaning. This, however, has been noticed in all cases of some importance.

7. The statement—*fut. med.*—immediately after the *act.* denotes that such a *verb* takes (according to § 113, 4.) its *fut.* from the *middle voice*, though in an *act.* sense.

8. The expression—*pass.* takes the σ—alludes every where to the *perf.* and *aor.* 1, but is used only of *verbs*, where it is not a matter of course (§ 98 and 100).

VERBA BARYTONA.

ἀγάλλω, *I adorn;* MED. *I strut about.*
ἀγγέλλω, *I announce.*—MED.—*aor.* 2. *act.* and *med.* are little used.
ἀγείρω, *I assemble.*—*Redupl. Att.*—MED.
ἄγχω, *I strangle, trans.;* MED. *I choke, intrans.*
ᾄδω, contr. of ἀείδω, *I sing, fut. med.*
ἀθροίζω, *I collect.*
ἀθύρω, *I play, sport.*
αἰκίζω, *I use ill, mutilate.*
αἰνίσσομαι, ττομαι, *dep. med. I speak ambiguously* or *enigmatically.*
αἴρω, *I lift up,* see § 101. *Obs.* 2, and compare *Anom.*—MED.
ἀΐσσω, *act.* and *pass. dep. I rush out, sally out; Att.* ᾄσσω *or* ᾅττω.
αἰσχύνω, *I shame; pass. I am ashamed.* See § 101. *Obs.* 8.
ἀΐω, *I hear,* only *pres.* and *imperf.*—*Augment* § 84. *Obs.* 2.
ἀκούω, *I hear, listen to, fut. med. perf.* ἀκήκοα, *plusq.* ἀκηκόειν, (§ 85, 2, 3.) —*Pass.* takes the σ, *perf. pass.* without *redupl.*
ἀλαλάζω, *I shout for joy, fut.* ξω, § 92. *Obs.* 1.
ἀλείφω, *I anoint, perf.* § 85, 2.—MED.
ἀλλάσσω, ττω, *I change.*—*Pass. aor.* 2.
ἄλλομαι, *dep. med. I leap,* see § 101. *Obs.* 2. and compare *Anom.*
ἀμβλύνω, *I blunt.*
ἀμείβω, *I alternate.*—MED.
ἀμέλγω, *I milk.*
ἀμύνω, *I ward off.*—*Perf.* is wanting.—MED.
ἀνύω, *I complete, finish,* § 95. *Obs.* 3. *Pass.* takes the σ.—MED.
ἅπτω, *I light, kindle.*
ἅπτω, *I bind together,* MED. *I attack, touch.*
ἄρδω, *I water, moisten. Pass.* only *pres.* and *imperf.*
ἁρμόττω and ἁρμόζω, *I join, adapt.*—MED.
ἀρύω, *I draw up,* formed like ἀνύω.—MED.
ἄρχω, *I rule over.*—MED. *I begin.*
ἀσπάζομαι, *dep. med. I embrace, greet.*
ἀσπαίρω, *I palpitate, struggle.*
ἀστράπτω, *I dart lightning.*
βαδίζω, *I walk, fut. med.*
βάπτω, *I plunge,* charact. φ.—*pass. aor.* 2.
βδάλλω, *I milk.*
βήσσω, ττω, *I cough.*
βιάζομαι, *dep. med. I force, pass.* see § 113. *Obs.* 6.
βλάπτω, *I hurt,* charact. β.—*pass. aor.* 2.

βλέπω, *I look at, pass. aor.* 2. § 100. *Obs.* 7.
βλύζω, *I flow, gush out.*
βουλεύω, *I advise.*—Med.
βράζω, or βράσσω, ττω, *I boil with violence, ferment, winnow, fut.* σω.
βρέμω, *I resound,* no *aor.* and no *perf.*
βρέχω, *I wet, bedew; pass. I am wet;* has the *aor.* 2.
γέμω, *I am full,* no *aor.* and no *perf.*
γεύω, *I give to taste;* Med. *I taste.*
γλύφω, *I carve, grave, augm.* of the *perf.* see § 83. *Obs.* 1.
γνωρίζω, *I recognise.*
γράφω, *I write; pass. aor.* 2. § 100. *Obs.* 6.—Med.
δακρύω, *I weep.*
δανείζω, *I lend on interest;* Med. *I borrow on interest.*
δέρω, *I flay—pass. aor.* 2.
δεσπόζω, *I command.*
δεύω, *I moisten.*
δέχομαι, *dep. med. I accept.—pass.* See § 113. *Obs.* 6.
δικάζω, *I judge, administer justice.*—Med.
διώκω, (not a compound,) *I pursue.*
δουλεύω, *I serve.*
δρέπω, *I pluck, gather.*—Med.
ἐθίζω, *I accustom, augm.* ει.
εἰκάζω, *I conjecture, augm.* § 84. *Obs.* 5.
εἴκω, *I give way, augm.* § 84. *Obs.* 5. and 4. must not be confounded with the *Anom.* ΕΙΚΩ.
εἴργω, *I exclude, augm.* § 84. *Obs.* 5. and 4. see also the *Anom.*
ἐλέγχω, *I refute, redupl. Att.—perf. pass.* § 98. *Obs.* 7.
ἑλίσσω, ττω, *I wind,—augm.* ει. *perf. act.* does not occur; *perf. pass.* εἵλιγμαι and ἐλήλιγμαι.—Med.
ἕλκω, *I drag, augm.* ει.—Med.
ἐλπίζω, *I hope,* ἔλπω, see *Anom.*
ἑορτάζω, *I keep a feast, augm.* § 84. *Obs.* 9.
ἐπείγω, (no compound,) *I impel, pres.; pass. I hasten.*
ἐπιτηδεύω, *I am diligent, augm.* § 86. *Obs.* 3.
ἐργάζομαι, *dep. med. I work,—augm.* ει, *pass.* See § 113. *Obs.* 6.
ἐρείδω, *I prop.—redupl. Att.*—Med.
ἐρέσσω, ττω, *I row, fut.* σω.
ἐρεύγω, *I belch, eruct, vomit,—aor.* 2.—Med.
ἐρίζω, *I strive, contend, vie with, rival,—redupl. Att.*
ἑρμηνεύω, *I explain, interpret.*
ἕρπω, *I creep, augm.* ει.
ἑτάζω, commonly ἐξετάζω, *I put to the proof.*
εὐθύνω, *I make straight.*
εὔχομαι, *dep. med. I pray, augm.* § 84. *Obs.* 5.
ἥδω, *I delight.*
ἥκω, *I come, am here.*
θάλλω, *I sprout* or *bud,—perf.* 2.
θάλπω, *I warm.*
θαυμάζω, *I admire, marvel, fut. med.*
θέλγω, *I charm, beguile.*
θερίζω, *I reap.*
θήγω, *I whet, sharpen.*
θλίβω, *I squeeze—pass. aor.* 2. § 100. *Obs.* 6.
θραύω, *I break in pieces, crumble: pass.* takes the σ.
θύω, see the *Anom.*
ἱδρύω, *I place, set.*
ἰθύνω, *I direct, make straight.*
ἱκετεύω, *I implore.*
ἱμείρω, *act.* and *pass. dep. I desire, wish for.*
ἱππεύω, *I ride on horseback.*
ἰσχύω, *I am able.*
καθαίρω, (no compound,) *I clean: aor.* 1. takes the σ.—Med.
καίνω, *I kill, aor.* 2.; *perf.* is wanting; *pass.* only *pres.* and *imperf.*
καλύπτω, *I conceal, veil.*—Med.
κάμπτω, *I bend, pass. perf.* § 98. *Obs.* 8.
κείρω, *I shear, crop, pass. aor.* 2.—Med.
κελεύω, *I order, bid; pass.* takes the σ.
κέλλω, *I come into port, land, fut.* κέλσω, § 101. *Obs.* 3.
κηρύσσω, ττω, *I proclaim, publish.*
κινδυνεύω, *I incur danger.*
κλείω, see the *Anom.*
κλέπτω, *I steal, pilfer, fut. med.—perf.* § 97. *Obs.* 1. § 98. *Obs.* 3.—*pass. aor.* 2.
κλίνω, *I recline, lie down,* § 101, 9. *pass. aor.* 1. and 2.—Med. rare.
κλύζω, *I rinse.*

κνίζω, *I excite an itching, scratch, burn.*
κολάζω, *I chastise, fut. med.*
κολούω, *I maim, pass.* with and without the σ.
κομίζω, *I bring,* Med. *I receive, obtain.*
κονίω, *I cover with dust,* (κονῖσω, κεκόνῑμαι.)
κόπτω, *I cut off, hew.—perf.* 1. (Epic *perf.* 2.)—*pass. aor.* 2.—Med.
κραίνω, *I finish, fulfil.*
κρίνω, *I judge, try as a judge,* § 101, 9. Med.
κρούω, *I knock, push; pass.* takes the σ. Med.
κρύπτω, *I hide,* charact. β.—*pass. aor.* 1. and 2.—Med.
κτίζω, *I found, establish.*
κυλίω, *I roll; pass.* takes the σ.
κωλύω, *I hinder.*
λέγω, *I say,* Med. See this *verb,* on account of some of its compounds, in the List of *Anom.*
λείβω, *I spill, shed.*
λείπω, *I leave, aor.* 2.—*perf.* 2.—Med.
λέπω, *I peel, scale; pass. aor.* 2. according to § 100. *Obs.* 7.
λήγω, *I leave off.*
λογίζομαι, *dep. med. I reckon, conclude.*
λυμαίνω, *I corrupt, aor.* 1. takes η, Med.
λύω, see *Anom.*
μαίνομαι, see *Anom.*
μαλάσσω, ττω, *I soften.*
μαραίνω, *I wither, aor.* 2. takes ᾱ, *pass. I am withered.*
μέμφομαι, *dep. med. I blame.*
μένω, see *Anom.*
μερίζω, *I distribute,* Med.
μηνύω, *I point out.*
μιαίνω, *I stain, pollute, aor.* 1. takes η.
μολύνω, *I defile.*
νέμω, see *Anom.*
νεύω, *I nod.*
νήχομαι, Med. *I swim.*
νίφω, *I snow.*
νομίζω, *I am of opinion, think.*
ὀδύρομαι, Med. *I lament.*
οἰκτείρω, *I pity.*
οἰμώζω, *I bewail,* § 92. *Obs.* 1. *fut. med.*
ὀκέλλω, *I land, trans.* and *intrans.*
ὀξύνω, *I make sharp, exasperate.*
ὀνειδίζω, *I reprove.*
ὀνομάζω, *I name.*
ὁπλίζω, *I arm, furnish with arms,* Med.
ὀρέγω, *I stretch forth, reach, redupl. Att.* Med.
ὁρίζω, *I mark bounds* or *limits,* Med.
ὀρύσσω, ττω, *I dig, redupl. Att.* Med.
παιδεύω, *I educate,* Med.
παλαίω, *I wrestle, pass.* takes the σ.
πάλλω, *I brandish, pass. aor.* 2.
πάσσω, *I sprinkle, fut.* σω, Med.
πατάσσω, see the *Anom.*
παύω, *I put an end to, pass. aor.* 1. § 100. *Obs.* 1.—Med.
πείθω, see the *Anom.*
πείρω, *I pierce, pass. aor.* 2.
πέμπω, *I send, perf.* § 97. *Obs.* 1. *perf. pass.* § 98. *Obs.* 8. Med.
πένομαι, *I am poor,* only the *pres. and imperf.*
περαίνω, *I accomplish, aor.* 1. § 101, 4. Med.
πιέζω, *I press.*
πιστεύω, *I believe.*
πλάσσω, ττω, *I form, fashion, fut.* σω, Med.
πλέκω, *I plait, twine, pass. aor.* 2.—Med.
πλύνω, *I wash,* § 101, 9.
πνίγω, *I suffocate, trans. fut. med.—pass. I choke, intrans. aor.* 2. § 100. *Obs.* 6.
πορεύω, *I transport, conduct, pass. I travel by land.*
πορίζω, *I procure,* Med. *I acquire.*
πράσσω, ττω, *I do act, find myself,* has everywhere the *a* long, § 7. *Obs.* 4. *perf.* 1. *I have done, perf.* 2. πέπρᾱγα, *I have found myself,* (see however, § 113. *Obs.* 3. and Buttm. Compl. Gr. Gr.)—Med.
πρέπω, *I am becoming,* only *act.*
πρίω, *I saw, pass.* takes the σ.
πταίω, *I stumble, trip.—pass.* takes the σ.
πτήσσω, *I shrink through fear.*
πτίσσω, *I pound, fut.* σω.
πτίσσω, *I fold,* Med.
πτύω, *I spit, pass.* takes the σ.
τύθω, *I putrefy,* (ῡ,) *pass. I rot.*
ῥάπτω, *I sew, stitch.*
ῥέπω, *I incline to.*
ῥίπτω, see *Anom.*

σαίνω, *I wag the tail, flatter,* only *act.*—*aor.* 1. takes η.
σαίρω, *I sweep, aor.* 1. takes η, but *perf.* 2. has the peculiar signif. *I grin,* as a *pres.*
σείβομαι, *dep. pass. I revere.*
σείω, *I shake, pass.* takes the σ.—MED.
σημαίνω, *I point out by signs, aor.* 1. takes η.—MED.
σήπω, *I make putrid—pass. I become putrid,* has *aor.* 2., to which belongs also *perf.* 2.
σίνομαι, *I damage.*
σκάζω, *I limp.*
σκάπτω, *I dig,* charact. φ. *pass. aor.* 2.
σκέπω, *I cover.*
σκέπτομαι, *dep. med. I survey.*
σκευάζω, *I prepare,* MED.
σκήπτω, *act.* and *med. I lean on.*
σκώπτω, *I mock, ridicule.*
σπείρω, *I sow, pass. aor.* 1.—MED.
σπένδω, see *Anom.*
σπεύδω, *I hasten.*
σπουδάζω, *I use my endeavours, fut. med.*
στάζω, *I drop,* § 92. *Obs.* 1.
στέγω, *I cover.*
στείβω, *I tread on, pass. aor.* 2.
στείχω, *I proceed, aor.* 1. and 2.
στέλλω, *I send, pass. aor.* 1 and 2. MED.
στένω, *I groan,* only the *pres.* and *imperf.*
στενάζω, *I sob,* § 92. *Obs.* 1.
στέργω, *I love, am contented with, perf.* 2.
στέφω, *I fill to the brim, I crown,* MED.
στηρίζω, *I fix, strengthen,* § 92. *Obs.* 1.—MED.
στοχάζομαι, *dep. med. I conjecture.*
στρατεύω, *act.* and *med. I march against the enemy.*
στρέφω, *I turn, twist round,* § 98. *Obs.* 3. § 100. *Obs.* 3.—*pass. aor.* 1 and 2. MED.
συρίζω, *I whistle.*
σύρω, *I drag along, pass. aor.* 2. MED.
σφάλλω, *I deceive, pass. aor.* 2.
σφάττω, *I slay, kill, pass. aor.* 2.
σφίγγω, *I make firm, constrain, pass. perf.* § 98. *Obs.* 7.
σφύζω, *I throb,* ('*palpito,*') § 92. *Obs.* 1.
σχίζω, *I split.*
σχολάζω, *I am at leisure.*
ταράσσω, ττω, see *Anom.*
τάσσω, ττω, *I arrange, pass. aor.* 1 and 2. MED.
τέγγω, *I bedew.*
τείνω, *I stretch,* § 101, 9.
τεκμαίρω, *I determine by certain limits, aor.* 1. takes η.—MED. *I demonstrate, prove.*
τεκταίνω, *I work in wood, aor.* 1. takes η.
τέλλω, an old *verb,* which occurs chiefly in compounds, *ex. gr.* ἐπιτέλλω, *I enjoin,* § 101, 8.—MED.
τεύχω, see *Anom.*
τήκω, *I melt, soften, pass. I am melted,* has the *aor.* 2., to which belongs also the *perf.* 2.
τίλλω, *I pluck,* § 101, 4.—MED.
τίω, see *Anom.*
τινάσσω, *I shake,* MED.
τρέμω, *I tremble,* has neither *aor.* nor *perf.*
τρέπω, *I turn about,* § 97. *Obs.* 1. § 98. *Obs.* 3. § 100. *Obs.* 3.; the *aor.* 2. is most in use in the *act. pass.* and MED.
τρέφω, *I feed,* see *Anom.*—MED.
τρίβω, *I rub, pass. aor.* 2. § 100. *Obs.* 6.
τρίζω, *I chirp, fut.* ξω, *perf.* τέτρῑγα.
ὑβρίζω, *I insult, abuse.*
ὑφαίνω, *I weave, aor.* 1 takes η.
ὕω, *I rain, pass.* takes the σ.
φαίνω, see *Anom.*
φαρμάσσω, ττω, *I treat with drugs, give medicines.*
φείδομαι, *dep. med. I spare.*
φθέγγομαι, *dep. med. I produce a sound, perf.* § 98. *Obs.* 7.
φθείρω, see *Anom.*
φλέγω, *I burn, trans.; pass. aor.* 2. § 100. *Obs.* 7.
φράζω, *I say, point out,* MED.
φράσσω, ττω, *I enclose, pass. aor.* 2. MED.
φρίσσω, ττω, *I shudder,* charact. κ, *perf.* 2.
φροντίζω, *I disquiet myself for.*
φρύγω, *broil, toast, pass. aor.* 2. § 100. *Obs.* 6.
φυλάσσω, ττω, *I guard,* MED.
φύρω, see *Anom.*
φυτεύω, *I plant.*
χαρίζομαι, *I gratify, dep. med.*

χορεύω, *I dance.*
χρήζω, *I have need of, wish for,* only the *pres.* and *imperf.* (Compare *Anom.* χράω.)
χρίω, *I anoint, pass.* takes the σ, MED.
ψάλλω, *I play on the guitar, sing.*
ψαύω, *I touch, pass.* takes the σ.
ψέγω, *I blame, censure.*
ψεύδω, *I delude,* MED. *I lie, deceive.*
ψηφίζω, *I calculate, reckon,* MED. *I decree by vote.*
ψύχω, see *Anom.*
ὠδίνω, *I writhe with pain.*

VERBA CONTRACTA.

Ἀγαπάω, *I love.*
ἀγνοέω, *I know not, fut. med.*
ἀδικέω, *I do injustice.*
αἰδέομαι, *pass.* and *dep. med. I am ashamed, fut.* ἑσομαι, *perf.* and *aor. pass.* take the σ.
αἱματόω, *I stain with blood.*
αἱρέω, see *Anom.*
αἰτέω, *I demand,* MED.
αἰτιάομαι, *dep. med. I criminate.*
ἀκέομαι, *dep. med. I heal, cure, fut.* ἑσομαι, *perf.* takes the σ.
ἀκολουθέω, *I follow.*
ἀκριβόω, *I know accurately,* MED.
ἀκροάομαι, MED. *I hear, listen.*
ἀλάομαι, *pass. dep. I stray.*
ἀλγέω, *I am in pain.*
ἀλοάω, *I thrash,* § 95, 5.
ἀμάω, *I mow,* MED.
ἀμφισβητέω, *I dispute, am of a different opinion,—augm.* before.
ἀνιάω, (no compound,) *pass.* with the *fut. med. I am grieved.*
ἀξιόω, *I value, think worthy.*
ἀπαντάω, *I meet, fut. med.—augm.* in the middle.
ἀπατάω, (no compound,) *I deceive.*
ἀπειλέω, (no compound,) *I threaten.*
ἀράομαι, *dep. med. I pray.*
ἀριθμέω, *I count, number,* MED.
ἀρκέω, *I suffice,*—ε in the conjug.—*pass.* (with the same signif.) takes the σ.
ἀρνέομαι, *dep. pass. I deny.*
ἀρόω, *I plough,* retains the o in the conjug. —*redupl. Att. pass.* without σ.
ἀρτάω, *I suspend, fasten,* MED.
ἀσκέω, *I exercise, practise.*
αὐλέω, *I play on the flute.*
βιόω, see *Anom.*
βοάω, *I cry out, bawl,* § 95, 5. *fut. med.*
βουκολέω, *I feed herds.*
βροντάω, *I thunder.*
γελάω, *I laugh, fut. med.*—the α is short in the conjug.—*pass.* takes σ.
γεννάω, *I beget,* MED.
δαπανάω, *act.* and *pass. dep. I consume, spend.*
δεξιόομαι, *dep. med. I take by the right hand, receive kindly.*
δέω, see *Anom.*
δηλέω, *I hurt,* MED.
δηλόω, *I make known.*
διαιτάω, (no compound,) *I arbitrate, pass. I live* or *dwell in a certain place, augm.* § 86. *Obs.* 4.
διακονέω, (no compound,) *I serve, wait on, augm.* § 83. *Obs.* 4. *Med.* with the same signif.
διψάω, *I am thirsty,* § 105. *Obs.* 5.
δουλόω, *I reduce to slavery,* MED.
δράω, *I do, perform,* different from the *Anom.* διδράσκω.
δυστυχέω, *I am unhappy.*
ἐάω, *I let, leave, augm.* ει.
ἐγγυάω, *I pledge,* MED. *I make myself responsible for another.*
ἐγχειρέω, *I deliver into any one's hands, augm.* § 86. *Obs.* 3.
ἐλεέω, *I pity.*
ἐμέω, *I vomit,*—ε in the conjug.—*redupl. Att.*—*pass.* takes σ.
ἐναντιόομαι, *dep. pass. I oppose, resist, —augm.* before.
ἐνθυμέομαι, *dep. pass, I revolve in mind, —augm.* § 86. *Obs.* 3.
ἐνοχλέω, *I molest, augm.* § 86. *Obs.* 4.
ἐπιθυμέω, *I desire, augm.* § 86. *Obs.* 3.
ἐράω, see *Anom.*
ἐρευνάω, *act.* and *med. I search, investigate.*
ἐρημόω, *I lay waste.*

ἐρυθριάω, *I blush.*
ἐρωτάω, *I interrogate.*
ἑστιάω, *I entertain as a guest,*—*augm.* ει.
εὐεργετέω, *I practise beneficence, augm.* § 86. *Obs.* 2.
εὐσεβέω, *I am pious, augm.* § 86. *Obs.* 2.
εὐωχέω, *I regale, pass. I am entertained, augm.* § 86. *Obs.* 2.
ζάω, see *Anom.*
ζέω, *I boil up, intrans.* retains ε in the conjug.
ζηλόω, *I emulate.*
ζημιόω, *I punish.*
ζητέω, *I seek.*
ζωγραφέω, *I paint.*
ἡβάω, *I am young.*
ἡγέομαι, *dep. med. I think, believe.*
ἡμερόω, *I tame.*
ἡττάομαι, merely *pass. I am worsted, defeated.*
ἠχέω, *I sound.*
θαῤῥέω, θαρσέω, *I have confidence in, take courage.*
θεάομαι, *dep. med. I contemplate.*
θηράω, *I hunt, fut. med.*
θλάω, *I bruise, crush,* the *α* is short in the conjug., *pass.* takes the σ.
θρηνέω, *I bewail, lament.*
θυμιάω, *I fumigate.*
θυμόω, *I irritate.*
ἰάομαι, *dep. med. I heal.*
ἱδρόω, *I perspire.*
ἰμάω, *I draw,* (as water,) *I draw up,* Med.
ἱστορέω, *I learn by inquiry.*
κακόω, *I ill-treat, injure.*
καυχάομαι, *dep. med. I boast.*
κεντέω, *I sting, prick.*
κινέω, *I set in motion, excite.*
κλάω, *I break,* the *α* is short in the conjug., *pass.* takes the σ, not to be confounded with κλάω, κλαίω, see *Anom.*
κληρόω, *I choose by lot,* Med. *I draw lots.*
κνάω, *I gnaw, grate,* § 105. *Obs.* 5.
κοιμάω, *I put to rest, pass.* (*Epic med.*) *I sleep.*
κοινόω, *I make common, communicate.*
κοινωνέω, *I partake.*
κολλάω, *I glue, paste.*
κολυμβάω, *I swim.*
κορέω, *I sweep,* different from κορέννυμι, see *Anom.*
κοσμέω, *I adorn, adjust.*
κοτέω, *act.* and *med. I am angry with,* retains the ε in the conjug.
κρατέω, *I have power, hold fast.*
κροτέω, *I beat, clap the hands.*
κτυπέω, *I resound, make a noise.*
κυβερνάω, *I govern, steer.*
λαλέω, *I talk.*
λιπαρέω, *I beseech.*
λοιδορέω, *act. pass.* and *med. I rail at.*
λυπέω, *I grieve, afflict.*
λωβάομαι, *dep. med. I ill-treat.*
λωφάω, *I relax, desist.*
μαρτυρέω, *I am a witness, attest.*
μειδιάω, *I smile.*
μετρέω, *I measure,* Med.
μηχανάομαι, *dep. med. I plan, invent.*
μιμέομαι, *dep. med. I imitate.*
μισέω, *I hate.*
νέω, see *Anom.*
νικάω, *I conquer.*
νοέω, *I meditate.*
νουθετέω, *I admonish.*
ξέω, *I scrape, plane,* retains the ε in the conj. and takes σ in the *pass.*
οἰκέω, *I inhabit, dwell.*
οἰκοδομέω, *I build,* Med.
ὀκνέω, *I am slow, am reluctant.*
ὁμολογέω, *I assent, confess.*
ὀπτάω, *I roast.*
ὀρθόω, *I erect,* Med.—Comp. ἀνορθόω, *augm.* § 86. *Obs.* 4.
ὁρμάω, *act.* and *pass. I am eager, advance.*
ὁρμέω, *I ride at anchor.*
ὀρχέομαι, *dep. med. I skip, dance.*
ὀχέω, *I drive a carriage, pass. I ride in a carriage, intrans.*
παροινέω, *I act indecently under the influence of wine, augm.* § 86. *Obs.* 4.
πατέω, *I tread.*
πεινάω, *I am pressed with hunger,* § 105. *Obs.* 5.
πειράω, *I attempt, try,*—πειράομαι, with *fut. med.* and *aor. pass. I endeavour, undertake.*
περάω, see *Anom.*
πηδάω, *I leap, fut. med.*
πλανάω, *I mislead, pass. I wander about.*
πλεονεκτέω, *I am eager for gain.*

πληρόω, *I fill.*
πονέω, *act.* and *med. I labour, toil, fut.* ήσω and έσω.
πτερόω, *I furnish with wings.*
πωλέω, *I sell.*
ῥιζόω, *I cause to take root, pass. I take root.*
σημειόω, *I designate,* MED.
σιγάω, *I keep silence, fut. med.*
σιτέομαι, *dep. med. I eat, dine.*
σιωπάω, *I am silent, fut. med.*
σκιρτάω, *I leap, hop.*
σμάω, see *Anom.*
σπάω, *I drag*—the *α* is short in the conj.—*pass.* takes the *σ,* MED.
στεφανόω, *I crown,* MED.
συλάω, *I plunder.*
σφριγάω, *I swell with rage.*
τελέω, *I finish,* retains *ε* in the conjug., *pass.* takes the *σ,* MED.
τηρέω, *I observe, watch.*
τιμάω, *I honour,* MED.
τιμωρέω, *I assist, take vengeance,* MED.
τολμάω, *I dare.*
τρέω, *I tremble,* § 105. *Obs.* 2, retains the *ε* in the conjug.
τρυπάω, *I bore, perforate.*
τρυφάω, *I live luxuriously.*
τρυφόω, *I render insolent, pass. I am insolent.*
φθονέω, *I envy.*
φιλέω, *I love.*
φοβέομαι, *dep. pass. I fear.*
φοιτάω, *I visit, frequent.*
φυσάω, *I blow* (as bellows).
χαλάω, *I slacken, relax,*—the *α* is short in the conjug., and the *pass.* has the *σ.*
χειρόω, *act.* more commonly MED. *I subjugate, conquer.*
χωρέω, *I retire, give way, fut. med.*
ψάω, *I rub,* § 105. *Obs.* 5. MED.

The Greek Technical Grammatical Terms.

Στοιχεῖα, *letters:* φωνήεντα καὶ σύμφωνα, *vowels and consonants;* ἄφωνα, (*mutæ,*) ἡμίφωνα, (*semi-vocales,*) ὑγρὰ [1], (*liquidæ,*) δασέα, ψιλὰ, μέσα, (*aspiratæ, tenues, mediæ,*) ἐπίσημον, an ancient *letter,* used only as a *numeral figure,* see p. 9.

προσῳδίαι, *accents,* but they commonly comprise also *quantity, spiritus, apostrophus,* and *hypodiastole* (§ 15, 2); ὀξεῖα, βαρεῖα, περισπωμένη, *acute, grave, circumflex;* πνεύματα, *spiritus,* δασεῖα καὶ ψιλὴ, (*sc.* προσῳδία,) *asper and lenis;* στιγμὴ, τελεία στιγμὴ, *full stop,* μέση στιγμὴ, *colon,* ὑποστιγμὴ, *comma;* χρόνος, *quantity,* συλλαβὴ δίχρονος, (*'anceps,'*) *doubtful syllable;* χασμωδία [2], *hiatus.*

Parts of speech: ὄνομα, *noun,* (ὄνομα προσηγορικὸν, *substantive,*—ἐπιθετικὸν, *adjective,*—κύριον, *proper name,*) ἀντωνυμία, *pronoun,* ἄρθρον, *article,* (προτασσόμενον, ὑποτασσόμενον, *præ-*

[1] They are also called ἀμετάβολα, because they undergo *no change* on being declined and conjugated.

[2] To write this word χασμῳδία is incorrect; there is nothing of ᾄδω in it; the word comes from χασμώδης, *full of chasms.*

positivus, postpositivus,) μετοχὴ, *participle,* ῥῆμα, *verb,* ἐπίῤῥημα, *adverb,* πρόθεσις, *preposition,* σύνδεσμος, *conjunction.* (*Interjections* are comprised among *adverbs.*)

γένος ἀρσενικὸν, θηλυκὸν, οὐδέτερον, *masculine, feminine, neuter gender,* ἀριθμὸς ἑνικὸς, δυϊκὸς, πληθυντικὸς, *singular, dual, plural number;* κλίσις, *declension,* πτῶσις, *case;* ὀρθὴ or εὐθεῖα, or also ὀνομαστικὴ, *nominative,* γενικὴ, *genitive,* δοτικὴ, *dative,* αἰτιατικὴ, *accusative,* κλητικὴ, *vocative,* πτώσεις πλάγιαι, *casus obliqui.*

ὄνομα ἀπολελυμένον or ἀπόλυτον, also ἁπλοῦν and θετικὸν, the *positive,* συγκριτικὸν, *comparative,* ὑπερθετικὸν, *superlative.*

συζυγία, *conjugation,* which in Greek means only the different classes of *verbs,* which are conjugated alike; *ex. gr.* the *verbs* λ, μ, ν, ρ: what we call *to conjugate* and *conjugation,* is in Greek the same as *declining,* κλίνειν, κλίσις.—θέμα, *thema,* see § 92, 6. πρόσωπα, *persons.*

αὔξησις συλλαβικὴ καὶ χρονικὴ, *augmentum syllab. et temp.* ἀναδιπλασιασμὸς, *reduplication.*

διάθεσις, the *nature of the verb,* in consequence of which it is a ῥῆμα ἐνεργητικὸν, παθητικὸν, μέσον, *activum, passivum, medium,* αὐτοπαθὲς, *intransitivum,* ἀλλοπαθὲς, *transitivum.*

ἐγκλίσεις, *moods;* ὁριστικὴ, *indicative,* ὑποτακτικὴ, *conjunctive,* εὐκτικὴ, *optative,* προστακτικὴ, *imperative,* ἀπαρέμφατος, *infinitive.*

χρόνοι, *tenses;* ἐνεστὼς, *present,* παρῳχημένος, *præterite,* μέλλων, *future,* παρακείμενος, *perfect,* παρατατικὸς, *imperfect,* ὑπερσυντελικὸς, *plusquamperfectum,* ἀόριστος, *aorist.* (παράτασις, *duration, extension,* συντέλεια, *consummation, perfection, momentaneous action.*)

σύνθεσις, *composition,* παράθεσις, *juxtaposition,* παρασύνθετα, *words derived from compounds.*

Flourishes and Abbreviations.

For understanding the old editions of Greek works, it is necessary to be acquainted with a far greater number of abbreviations than those stated p. 9, which are met with in the printed text of modern times. A complete list of all the flourishes which occur would only confuse the learner; the selection of the principal in the following *Table* appears better calculated to be retained by the memory along with the explanation, and to be consulted on occasion. It contains, 1.) some

simple characters or figures, which frequently recur in the more complex ones; 2.) such as will assist to explain others, which are not stated, by analogy.

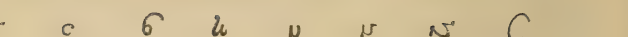
The first row or line contains the forms of letters, which no longer occur in common writing; they are found in old manuscripts only as elements of greater flourishes; particularly the forms of ε, which will be recognized in the abbreviations of ἐν and ἐπὶ in the fourth row, and the form of the σ, which will be found in the fifth row, in the abbreviations of σα, σο, σω. But both letters are also the elements of other flourishes or figures not mentioned in the *Table*.

The learner must especially guard against mistaking the rather uncommon character of κ in the first row, 1.) for η as element of the flourish ην, in the second row; 2.) for the flourish τι at the end of the same row, particularly when the upper part of the figure is not sufficiently leaning backwards, which is the case in some printed books.

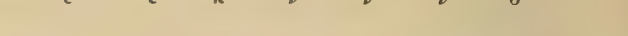
The first of the three forms of ν in the first row was formerly very much used; the second is the same character with the connecting stroke to the right. It is obvious that this letter in this form bears the same relation to the usual μ as N to M. The third form of ν was used as a final ν, and occurs in several very current editions, especially in those printed at *Basle* in Switzerland, for instance, in *Eustathius;* it must be carefully compared with the flourish for σσ in the fifth row, to guard against mistaking it for that character.

The second row places together some flourishes, which are not easily guessed at; they are selected from the alphabetically arranged third and sixth rows. This might also have been done with some of the flourishes beginning with ἐπ in the fourth row, but it appears preferable to leave them together in order to facilitate their comparison.

The third, fourth, fifth, and sixth row contain flourishes, of which the initial letter is easily guessed at with the assistance of the first row; they are in alphabetical order except the last ερ, which has been added to complete the *Table*.

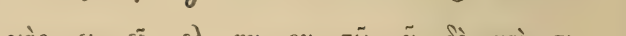
I. 

α γ ε ε κ ν ν ν σ

II. 

ον γὰρ γὰρ ει εῖ ελ ην ου τῶ ῦ δὲ καὶ τι

III.



αθι αλ αλλ αν ἀρ αὐτὸ γγ γὰρ γὰρ γελ γεν γερ γίνεται γο γρι γρο δεξ δευ δια δια

IV.

εἶναι ἐν ἐπειδὴ ἐπευ ἐπι ἐπὶ ἐπὶ ἐπὶ εν κατὰ κεφάλαιον μάτων μεθ μὲν μὲν μεν μεν μενος μετὰ μετὰ

V.

μω μῶν οἷον οὐκ οὗτος παρα περ περὶ πο ρο σα σε σθαι σο σπ σσ σω ται ταῖς ταῦθα

VI.

τὴν τῆς τῆς τὸ τὸν τοῦ τοῦ τοὺς τρ τρο τῶ τῶν τῶν υι υν ὑπ χθ χο ῶ ερ

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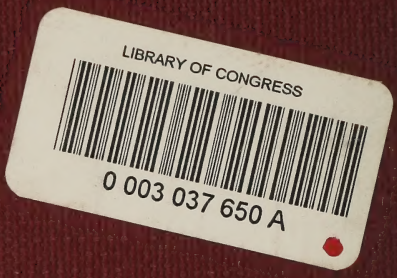
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